27 December, 1906 PRICE, TEN CENTS FOUR DOLLARS A YEAR
VOL. XXVIII. NO. 26. (WHOLE NO. 733) PUBLICATION OFFICE, 11 EAST 24TH STREET, NEW YORK
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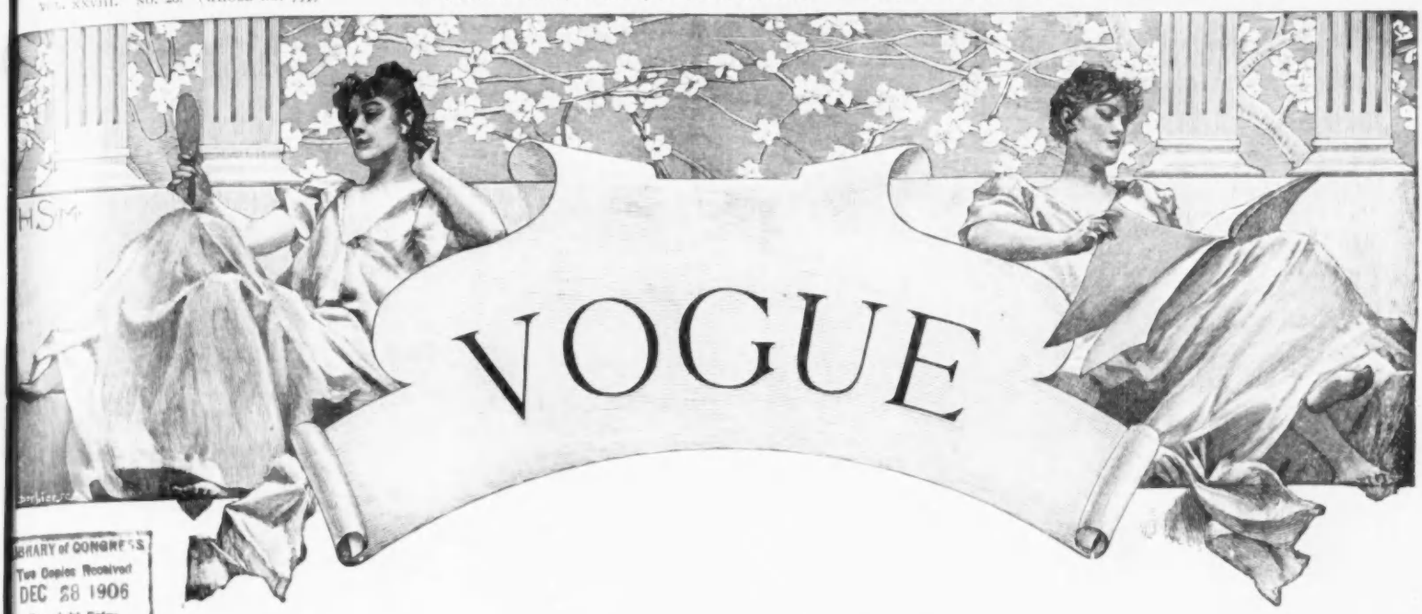

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and are always seen wherever SMART WOMEN CONGREGATE.
AS AN EMBLEM OF QUALITY.

SEEN IN THE SHOPS

NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose stamped and addressed envelope for reply and state page and date. See illustrations in Vogue.]

IF one can manage to wait until midwinter to buy a fur-lined coat, rare bargains are to be had, since garments of the best make are then reduced. And it is quite worth while to take advantage of this lowering of price for the three months after Christmas are with us the coldest. I was shown coats this week that are offered at more than a quarter off their original market value, which are after a French model, and of superior cut and texture.

DAHLIA CLOTH EMPIRE COAT

Very graceful is the shaping of the garment which is represented in the first sketch, the short belt being so placed that the Empire effect is attained admirably, and yet without the bunchy look that so often mars this style unless it is most carefully carried out. The cloth used is one of the warm, rich dahlia shades, a deep red overspread with a suggestion of purple, while the quality is extraordinarily soft and lustrous. The sleeves are large puffs, and full length. At the top a slightly stiffened epaulette of cloth, piped in itself on the edge, holds them up from the arm, so that the most delicate tulle sleeves will not be crushed if the coat is used for evening wear. About the broadcloth cuff is inset a trimming of Persian lamb, that also forms the shawl collar. Down the back runs a seam; the fullness at either side being caught in above the waist by cloth straps, that start rather low and slant upwards a little ending under a large button just as they are about to join in the middle. It is this construction that distinguishes the coat, the soft draping at the back caught in and held to outline the slope of the figure from shoulder to hip. The lining throughout is of selected Siberian squirrel, which is as free from shedding as it is possible for good skins to be. The front of the coat is made on the same plan as the back, with the short belt extending halfway across and opening under a fly. The price now is $75.00, while earlier in the season it was considerably more expensive.

It is worth while to go into particulars about some of the other coats made on this model. An all white one, trimmed with collar and cuffs of white fox, and buttons embroidered quaintly in brilliant colors, sells for $95.00. Black lynx is used on a beautiful shade of coral, which is the same price as the coat illustrated; as is also a dull olive green, with mink fur. Perhaps the most useful of all, as well as a very smart and pleasing one, is made of cinder-gray broadcloth, that dead shade so fashionable this winter, and with mink collar and cuffs. This too costs $75.00.

GREEN CLOTH COAT, FUR LINED

This is quite different in conception from the first-named coat, as will be seen from its reproduction in the second drawing. It is especially adapted to motoring, as it is at once snug and warm, and yet in no way bulky. It hangs loose from a yoke outlined in cloth tabs, a middle panel reaching from shoulders to hem in the back. The collar is formed by a curved band of cloth, so shaped that it comes high up over the sensitive part of the neck. Two deep pockets are cut in the sides. Ample protection is afforded by this coat without much wrapping about the throat and ears, which so many consider a menace to health rather than an insurance against ills. The price asked for it, $47.50, is remarkably low, as this wrap, lined in squirrel, is a real investment.

MINK MUFF AND NECK PIECE

The arrangement of this set is most attractive. It is illustrated in the third sketch. Head and tails are manipulated cleverly, making an unusually graceful combination, most reasonable in cost. The boa is formed at one end with a head placed beneath the chin, a little to the left, over which is tied one of the tail ends, which hangs off toward the shoulder, two others falling straight at the front. The round, flat muff suspends five semi-detached bodies and heads, with an under flounce having on its edge an equal number of tails. Price, $39.50 for the set.

A GOOD ARTICLE AT THE NOTION COUNTER

As soon as the holidays are past the women of the household begin to look to the needs of the sewing rooms, for the weeks fly by so fas that before we know it the time is here when we must prepare our spring wardrobe. Hook and eyes are small things, but small things on which so much depends that they deserve the serious attention of the manufacturer to perfect them, so that the dressmaker may have an entirely satisfactory article at her command. A certain make, the principle of which is a double spring lock on the hook, deserves mention because of its indisputable virtues. This device is adjusted with such precision that it is impossible for the eye to slip out by any accident whatsoever. Only human hands can dislodge it, although to unfasten it only the slightest pressure is necessary. It is in no way involved or intricate, but only a simple insurance against the annoyance of unhooking. Another most excellent point is the absolutely smooth finish of the wire, with no loose ends to prove the ruination of lace or fabrics. It is the only hook that allows of bending out a shank at the side to support it without breaking or interfering with its use. Neither rust nor breaks overtake it, and it is recommended as one of the very best on the market. Price, 10 cents a card.

HIP REDUCER AND CARTER COMBINED

There seems no chance that womenkind will ever attain a Nirvana of content as far as their proportions are concerned, while the craze for slimness lasts. We are doomed to worry night and day in an endeavor to attain the willowy standard. Even the slimmest strives to accentuate her natural endowments, and one cannot for a moment deny the grace and attraction of the result. I have found a belt that is really wonderful in what it accomplishes for the hips and abdomen by reducing them, with no inconvenience at all. The belt is to be worn beneath the corsets, and is broad, reaching a little over the edge of the hips. Here are attached garters as well as at the front, that hold the whole in place, and, of course, make it impossible for it to work up and produce discomfort. The garment itself fits to perfection, clinging to the curve of the hips in biased folds, and reinforced by diagonal panels. It effects results that cannot be accomplished by the corsets alone, and, although weighing but a couple of ounces, wears excellently. Two makes are procurable, a fine linen with silk elastic, at $5.00, and silk with silk elastic at $10.00. If one hopes to acquire the sylph-like line this is one of the best methods to that end.

A NEW MOVEMENT IN SAFES

Everywhere one hears of jewel robberies, and whether one's horse has been stolen yet, or not, it is a wise step to lock the barn door at once by procuring one of the modern safes. Always has the word brought to mind only an unattractive, business-like encumbrance, awkward to be disposed of, and proclaiming its character at sight to the marauder. Safes for the house have been made a special study by a clever manufacturer, who offers us now the highest grade and most artistic furniture which hides within a safe having every latest improvement. The outer doors entirely conceal the workings within, and one may have a desk, wine cabinet, book case, work table, jardinière, and various other pieces of furniture that provide full insurance from burglars. The original use of the furniture is in no way interfered with by its added characteristics. Special designs in particular finishes may be ordered to match the furniture of any room. It is an ideal invention, this modern safe, for although one's valuables may be fully protected in the vaults of one's bank, it is by no means the same thing as having them in a reachable place at home, and we all shuddered at the gruesome aspect of the old-fashioned iron safe, suggesting all kinds of possible terrors that might overtake the family at night.

JEWELED WAISTCOAT BUTTONS

for men are a fashionable novelty. They are made of white crystal, cut like [illegible] button, the centre holes studd[illegible] Patent fastenings are attach[illegible] may easily be taken out an[illegible] price is medium, $7.00 a set.

SNAKE BRACELETS

are quite the rage again, and [illegible] ating coiled about the arm, just [illegible] sleeve or over the folds of [illegible] handsome one is in heavy gold [illegible] design, with great cabuchon [illegible] green translucent stone. Th[illegible] Others are to be had of var[illegible] and as an ornament are de[illegible] Prices, $1.50 to $5.95.

JEWELED COLLARBANDS

The novelties above all other [illegible] ribbon bands for wear about the top of the [illegible] lar, studded in rhinestone designs, set in silver. A narrow black velvet ribbon, not more than [illegible] half an inch wide, is used for these, the pr[illegible] varying according to the elaboration of the [illegible] nament. A lovely one at $55.00 has a L[illegible] XVI garland of flowers looped across the fro[illegible] The effect of the black close against the neck [illegible] vastly becoming, and the whole concert [illegible] smart.

RIBBON WATCH CHAINS WITH SLIDES

Paris has decreed these the light of fash[illegible] all the women of the great world there elect[illegible] to wear their dainty, jewel-set watches dang[illegible] just at the bust from a narrow black silk ribb[illegible] On this at intervals of two or three inches [illegible] placed little slides of brilliants, glistening agai[illegible] the dull black background. These are so [illegible] in this country that, to my knowledge, only [illegible] store in town carries them, and their vogue [illegible] delightfully exclusive. Some of the strai[illegible] slides are to be had sufficient for the lengt[illegible] ribbon required, for $15.00.

PLACQUET FASTENER

An article deserving of attention is a pla[illegible] fastener, which seems to promise all that [illegible] claimed for it, and to belong in a class q[illegible] above the usual thing in this line. Undoubted[illegible] an open skirt gives the impression of the gre[illegible] carelessness and untidiness, yet every day [illegible] sees women with a gaping placquet, due to [illegible] fashioned or insecure fastenings. The new d[illegible] vice is easily adjusted by even a novice at se[illegible] ing, and may be put on in a few minutes. I[illegible] is an automatic device that comes on tape [illegible] ready to be sewn to the edges of the placq[illegible] down its entire length, where it fits smoothly [illegible] and perfectly, with no danger of wrinkling [illegible] drawing. To open it the band is pulled apa[illegible] as if tearing a strip of cloth in two, and the a[illegible] tomatic contrivance opens itself. A ring sli[illegible] ing from top to bottom closes it again. Th[illegible] finish is so good that it cannot get out of order [illegible] and, best of all, it is reasonable in the extreme. Price, 35 cents. To appreciate fully the merits of this invention it should be seen and demon[illegible] strated. The fullest instructions are sent with [illegible]

SAPPHIRE BELT PIN

The straight bar, first intended for the belt, has proved itself quite indispensable for lace veils, collars, and a hundred other uses, and there is no gift that is so altogether sure to be pleasing as this. Imitation sapphires, cut square and set deep down, are very popular this year for all manner of jewelry, and such a pretty belt pin after this order, surrounded by a beaded edge (another novelty of setting, by the way), is excellent value at $1.50.

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The fee for this shopping service is 25 cents for each article purchased, irrespective of cost or quantities.

If a desired article is not obtainable for any reason Vogue will at once return the money sent to it, but will not return the fee—the fee being for work Vogue has to do whether the article can be had or not.

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Head office, 11 East 24th Street, New York.
Cable address: "Vogue, New York."
Paris: Em. Terquem, 19 Rue Scribe.

Subscription for the United States, Canada and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one half dollars a year, postage free. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies ten cents.

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27 December, 1906

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(Patentee)

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Agents Wanted.

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchased should include a stamped and addressed envelope for reply and state the page and date.]

HAlf a decade ago little thought and less care were given to the manufacure of the tooth brush and any crude strip of bone furnished with more or less (usually less) abiding bristles was accepted without protest, the constantly recurring discomforts attending its use being taken as a matter of course. All tooth brushes were made on the same model, and no especial care taken to shape the latter so that every curve of the jaw was met by its arrangement of bristles. Numbers of fine new brushes have been placed on the market during the past few years, but none more practical and hygienic in every way than one recently sent me for inspection.

The latter is finely finished and of high grade, carefully made from selected materials. There have been brushes with bristles of special shape, and brushes with handles of special design, but these features have not in the smallest degree helped to prevent the offensive condition possible to all closed back brushes after constant use. The unventilated bristles from which the water will not drain, with their accumulation of dirt, dust and germs makes brushes with closed backs peculiarly prone to becoming unsanitary. The latest recruit in the field of brushes has an open back, two long slits dividing its four rows of carefully graduated bristles, each of the latter being thus exposed to the pure air from top to bottom. The water should be allowed to flow through the brush (when it is finished with) both from its face and back until every particle of foreign matter is removed. The tufts are so planned that every side of each individual tooth may be reached and thoroughly cleansed by an upward and downward movement of the brush. Price 35 cents.

The day has long since passed when the tooth brush was carelessly laid aside at the end of the cleansing process without further thought of its proper care. Our modern ideas of hygiene demand that it be suspended where the air has free passage through it from every side and the water drain away from the bristles effectually. It must also be arranged that no contact of any kind is made with the bristles. Nice little stands of nickel and glass are for sale at every department store, these holding the tooth brush neatly and conveniently, the price asked being very moderate. Holders of nickel, by which the brush is suspended from the wall, hold place for three, and costs but 25 cents.

A dressing comb made by the manufacturers of the tooth brush previously mentioned, is no less excellent in every particular, and it is ornamental as well as useful. It is highly wrought in an unapproachable, dull finish in black, suggesting ebony, but very delicate in smoothness of surface. The teeth are absolutely uniform in size, of satisfying length and sufficiently flexible. It is especially recommended for those having very thick hair, being unbreakable, and costs 50 cents.

A small bottle of foot balm recently brought to my attention seems deserving of the high praise in its behalf. One week's trial is deemed sufficient to demonstrate its beneficial results for tired and aching feet, also for those afflicted with excessive perspiration. The price is only 50 cents the bottle.

An excellent toilet cream has been put up by the maker of a remedy which has been a by-word of merit for over half a century. Nothing could be more daintily put up, since the pressed glass jar in which it comes is of pretty pattern and shape, a band of purple and gold being added below the cover. After a day in the open it will be found cleansing and soothing to the skin, removing all foreign substances from the surface, feeding the tissues, healing dry or stretched cuticle, and restoring a natural resistance to the skin. This is not only a cream but a skin food, and tones up sluggish, debilitated conditions, soothing inflamed or irritated skin, and maintaining a high degree of excellence. It rests its claim to consideration upon solid merit and is an honest preparation. Price 50 cents a jar.

Better for some especial purposes but not quite so dainty in seeming is another cream put up by the same house as an antiseptic preparation. This is a highly efficacious remedy for many skin troubles, and sells for the same price. The slight admixture of pure carbolic makes it effectual for the healing of cuts or abrasions, burns or sunburn, and the substance is creamy and delicate.

A deliciously odorous sachet powder has the merit of being unique as well as uncommonly lasting. The scent has a quality of freshness which makes it a desirable agent. It may be used sparingly with good results as the fragrance is most insistent and clinging. Among the floral odors suggested by this delightful sachet power are the rose and the violet, though the brighter, more pungent perfume of verbena and geranium are no less distinct. The formula has recently only been put up for general use, having been the jealously guarded sachet of a well-known southern family for many years.

VOGUE

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[NOTE.—Books are selected for review in Vogue, chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

ROSE LEAF AND APPLE LEAF. By RENNELL RODD, WITH AN INTRODUCTION BY OSCAR WILDE. PRINTED FOR THOMAS B. MOSHER, AND PUBLISHED BY HIM AT XLV EXCHANGE STREET, PORTLAND, MAINE. MDCCCCVI.

THIS is the book of verses about which there was some stir when it first appeared in an elaborately decorated edition under the auspices of Oscar Wilde, and again when Rennell Rodd disclaimed sympathy with the aesthetes. The verses have a great deal of charm, though one of the sonnets that Wilde specially praises in his introduction is plainly enough in part an echo of Keats's Ode to a Grecian Urn, while its eighth line, which Wilde singles out for its "strange beauty," cannot be strange to those who know Keats's Autumn. On the whole, the songs are the best part of the volume. Of the other poems, In the Coliseum is imaginative, and it has the merit of being free from any hint of having been influenced by Byron's verses on the same subject, and A Roman Mirror is hauntingly sweet.

RING IN THE NEW. By RICHARD WHITEING, AUTHOR OF THE ISLAND, NO. 5 JOHN STREET, THE YELLOW VAN. THE CENTURY COMPANY.

Two at least of Mr. Whiteing's earlier novels have attracted considerable attention. He writes from the radical reformer's point of view, and in this last story he deals mainly with persons of various ranks residing in the slums of London. The girl, suddenly thrown upon her own resources, he takes from one field of work to another, showing us how the workers live, what they earn, and what are their hopes and ideals. In all this he does very little preaching, but lets the lesson, if lesson there be, work its silent influence upon the reader. A strange company, this, and one to shock the British matron now and then, though not with the actual exhibition of moral deformity. The book has a peculiar interest, not alone because of the new things it has to tell most readers, but as well because of the masterly way in which some of the characters are done, the young lady of the story, for example. She in her relations with her dog seems to sound a new note. Their dialogues, all on one side, are natural and not silly. Professor Brander Matthews tells us that the soliloquy and the aside are gone from the modern drama, but any character may talk with a dog, and thus help on the business of the play. Shakespeare showed us this in the delicious conversations between Launce and his dog.

FRIENDLY TOWN: A LITTLE BOOK FOR THE URBANE. COMPILED BY E. V. LUCAS. NEW YORK: HENRY HOLT. $1.50.

Mr. Lucas's compilation is a body of prose and verse mainly in praise of London, of hospitality, and of urban pleasures. Perhaps three centuries hence, when New York will be a fourth as old as the British capital, some lover of the vast city of the future will make such a compilation of notable passages in praise of the younger town. It will be a good book if the compiler does his task after the excellent fashion of Mr. Lucas. The value of these selections is that they are good things, but not hackneyed. Many of them will be new to persons pretty well read in the masters. The first division into which the selections fall is Winter and Christmas, in which few of the pieces directly refer to London. Under Friends and the Fire the selections again are greatly varied, and London is seldom obtruded. After that come More Friends, The Table and the Binn, Midnight Darlings, Music and Painting, The Play, Youth in the City, The Tavern, The Past, Good Townsmen, The Courtly Poets, The Wise Men, and the volume closes with Edward Fitzgerald's The Meadows in Spring. Lamb, of course, is frequently quoted, and so, too, Dr. Johnson, but Lowell, Burroughs and other Americans are here. The cover is prettily tooled outside, and inside is decorated with a delightful picture of a study looking out upon the London roofs and towers.

IN PASTURES NEW. By GEORGE ADE. McCLURE, PHILLIPS AND CO.

Mr. Ade has again been to Europe, and this time he carried with him such fame that he was able to come home and write a book of his travels that is sure to find readers. More accurately, he wrote his impressions for a periodical, and they are now collected in book form. As might have been expected, the point of view is fresh. Mr. Ade is a richer author, one may suspect, than Mr. Howells, but he is not a better traveller or a better writer of what he sees in his travels. Nevertheless Mr. Ade is both amusing and amiable. He finds the British entertaining, but he is not malicious. He gets fun out of Egypt without taking the too frequent American attitude that anything older than day before yesterday is tiresome. Mr. Paisley, whom Mr. Ade brings in as a sort of humorous stalking horse, says a great many clever things. Not the least charm of the book lies in apt and humorous illustrations of Mr. Levering.

SEEING FRANCE WITH UNCLE JOHN. By ANNA WARNER, AUTHOR OF SUSAN CLEGG AND HER FRIEND MRS. LATHROP. WITH ILLUSTRATIONS BY MAY WILSON PRESTON. NEW YORK: THE CENTURY COMPANY.

Uncle John is an amusing caricature of the hard-headed American who cares naught for abroad. He is a good deal more besides, among other things a dragon to defend his young charges against fortune-hunters, and jealously suspicious of any young man that approaches them. Out of this material, and the young people of both sexes, who are the cause of Uncle John's troubles, Miss Warner has made a most diverting book. The humor of the book lies not only in Uncle John's point of view, and his quaint philistinism, but in the situations brought about by the attempts of the girls to circumvent him at times when he is using all his ingenuity to keep off the young men. Uncle John is a new variant of the irascible old gentleman of comic stage tradition. Incidentally Miss Warner pauses from time to time to give us really striking impressions of travel. These are introduced almost slily amid the mocking nonsense of the ordinary narrative, so that they might easily be overlooked, or taken for mere irony. Miss Preston's illustrations ably second the humor of the text, and in some instances serve to point the more serious impressions of travel. A good book this, and especially a good book to read aloud The fun of it is as sound as a nut, and as sweet.

CHINATOWN BALLADS. By WALLACE IRWIN, AUTHOR OF AT THE SIGN OF THE DOLLAR, LOVE SONNETS OF A HOODLUM. NEW YORK: DUFFIELD AND COMPANY.

Brete Harte set the fashion of writing about San Francisco and the Pacific coast in slangy verse and prose, and the tradition of a generation ago still holds. San Francisco also still hates, yet cherishes, its Chinamen. What would the city be without the Chinese quarter? In fact the Orientals of our polyglot occidental city have inspired much of the native literature. No other city in America has quite the picturesque background of San Francisco—farthest back the old Spanish occupancy, next the Argonauts, and then the many-nationed population of the last thirty years lit up with the tawdry splendors of the Chinese. Mr. Irwin's little dramas in verse are monologues by a slangy and grammerless outcast, given to opium, and familiar with the Chinese quarter. They are most of the time mere clever narrative verse, but occasionally the matter rises to the hight of poetry, and the dramatic element is never absent. In one ballad the Chinaman is raised to the dignity of a hero. Mr. Peixotto's pictures are appropriate and well drawn.

THE TENTING OF THE TILLUMICS. By HERBERT BASHFORD. ILLUSTRATED BY CHARLES COPELAND.

JOEY AT THE FAIR. By JAMES OTIS. ILLUSTRATED BY F. T. MERRILL.

MEG AND THE OTHERS. By HARRIET T. COMSTOCK. ILLUSTRATED BY M. P. O'MALLEY. TWENTIETH CENTURY JUVENILES. THOMAS Y. CROWELL & COMPANY.

Mr. Bashford tells a lively story of four wholesome boys who stocked a rowboat with supplies and started across Puget Sound from Tacoma on a camping expedition. It was in the days when the now thriving western city was a mere hamlet, while the surrounding country was virgin forest and wilderness. It appears that "Tillicums" is an Indian word meaning "friends," and surely these four leal comrades could not have chosen a better collective title. Pitching their tent in a sheltered cove near the beach, the boys divided their time between hunting and fishing. Incidentally they had an exciting adventure with a desperate outlaw, who was ripe for murder. There are some good descriptions of scenery, and a bit of natural history is interwoven here and there. Mr. Copeland has furnished some pirited drawings.

Mr. Otis has already proved his ability to tell a good story of New England farm life. Joey at the Fair relates to a lad in his early teens, whose chief ambition has long been to take a calf of his own raising to the county fair and win a blue ribbon. Joey, having secured his father's consent, starts out one fine day full of high hopes, and then began to happen things both exciting and humorous. The villain of the tale is a cantankerous young city cousin on a visit, while the heroine is unmistakably Betty, the thoroughbred calf.

In Meg and the Others, Miss Comstock has written a charming story of a little girl of long ago, of her playmates and her adventures, as they were related to two other little girls, after supper, by their good grandmother. Besides Meg there was another girl who was addicted to fine clothes, and then there was a boy—not unlike his species as known to-day. Near the close a fascinating secret leaks out, which concerns both grandfather and grandmother. The accompanying illustrations are charming.

LITERARY CHAT

LITTLE, Brown and Company announce for early publication The Land of Enchantment, by Lilian Whiting, being an account of that marvel the Grand Canyon of the Colorado. Miss Whiting tells in her new book of a project to erect on the rim of the canyon at the head of Bright Angel Trail at El Tovar, a fitting memorial to Major John W. Powell, the pioneer explorer of this wonderful river valley.

A house of pomegranates is a volume of symbolistic short stories by Oscar Wilde, written largely in Scriptural phrase, and intended to illustrate the style of poetic prose which Wilde and some of his imitators frequently employed. Each story has an inner meaning slightly concealed behind its outward aspect of elaborate beauty. In spite of the theory of style with which Wilde wrote, in the best of these tales the matter is more significant than the manner. Most readers, except the few who accept implicitly the theories of the decadent school, will find the stories at points cloyingly rich. When this is not their fault, however, the style is often amazingly sweet and simply decorative, as, for example, in the closing paragraphs of The Young King, where the author has managed to produce his effect without betraying his method. In some passages this betrayal of method is offensive to the reader who accepts the sound old canon that the highest art is to conceal art. A word just too carefully chosen, a phrase too obviously turned for lyric effect, a tedious heaping up of terms that connote richness or splendor of a material sort—all these are the offending marks of a self-conscious style. Nevertheless, these stories will please many, and will instruct the curious in literature. This edition is brought out by T. B. Mosher (Portland, Maine).

The appearance of a new novel by Marion Crawford reminds us that it was nearly twenty-five years ago when this author published Mr. Isaacs and became famous. Since that time scarcely a year has passed without a story from Mr. Crawford, and it is interesting to note that he has become quite as popular in England, France, and Italy as in the United States. The new Crawford novel, A Lady of Rome, is said to be, in some respects, a return to the scene and style of the Saracinesca series, although the background has been made intensely modern.

It is stated that Henry C. Shelley, author of Literary By-Paths in Old England, has had access to a number of unpublished letters and other material of great interest relating to Hood. He is also able to throw new light upon certain phases in the life of John Keats, besides revealing some fresh correspondence from Byron, Wordsworth and Coleridge. Mr. Shelley, in addition to being an English journalist and author of reputation, is an expert photographer, and the profuse illustrations in this handsome holiday book are reproduced from photographs taken by him.

Our ancestors used to read sermons in large thick books, and men of middle age early accustomed to browse in good, old-fashioned libraries have recollections of Tillotson's and Stillingfleet's eloquence in many calf-bound volumes, and perhaps the Astronomical Discourses of Chalmers, in uncompromising black cloth relieved by ecclesiastical tooling. Nowadays we get sermons or their secular equivalent in neat, slender volumes, sometimes illustrated. Three such, from Thomas Y. Crowell and Company, have come to hand. One is a discourse on The Beauty of Kindness, by the Rev. J. R. Miller, DD., of Philadelphia, another, The Happy Family by George Hodges, Dean of the Episcopal Theological School, Cambridge, Mass., and the third an address by President Eliot, of Harvard, on Great Riches. Dr. Miller treats a familiar subject in an unpretentious fashion. He says nothing that is not common property, but he says all in a convincing fashion, such as is likely to make the hearer or reader determine in his own mind to show a sweeter side of himself to the world than he has been accustomed to show. Canon Hodges gives himself to the everyday topic of domestic duties. He is gently humorous, and genuinely helpful. Perhaps the cleverest thing in his sermon is his smoothing away of the objectionable "obey" in the marriage ceremony. What he has to say upon this subject is wise and genuinely helpful. Dr. Eliot treats great possessions as a normal fact in our present life, and although he seems to assent to the passion for owning things as a proper manifestation of the human soul, he makes it pretty plain that he is no admirer of the spirit that looks upon material gain as the chief object in life. He touches upon a vital point when he comes to discuss the case of the rich man's children. As President of Harvard he has had a fine opportunity to study the sons of multi-millionaires. These little books contain each an hour of stimulating reading. It is a pity that such matter cannot be substituted much of the time for the magazines.

Sewell Ford wrote some time since an excellent volume of short stories called Horses Nine. Just why he should have deserted so promising a field to turn slangster it is hard to guess, but Shorty McCabe (Mitchell Kennerly) appears with his name. Shorty is an ex-prize fighter, with a picturesque vocabulary and a genuine humor of his own, but one gets a little too much of him in 300 pages. Revonons à nos, chevaux, Monsieur Ford.

SEEN ON THE STAGE

ODETTE TYLER

Miss Tyler is adding to her reputation by her clever portrayal of the role of Alleen Houston, in the Love Route recently seen at the Lincoln Square Theatre, New York, and now on tour. Miss Tyler has had considerable experience as a star in many productions, and in conjunction with her husband, R. D. MacLean, has appeared extensively in Shakespearian revivals and in several modern plays. Last season Miss Tyler played the leading role of Maryland Calvert in David Belasco's production of The Heart of Maryland, and also operated her own stock company in Washington.

EMMA JANVIER

Miss Janvier, who has been accepted heartily in Richard Carle's production of The Spring Chicken, came into metropolitan prominence last season as Mme. Stitch in The Mayor of Tokio. It was during an engagement in Vivian's Papas that she first attracted Mr. Carle's attention. In The Spring Chicken the character taken by Miss Connie Ediss in London has been rewritten by Mr. Carle to fit Miss Janvier's peculiar comedy talents.

GOSSIP

Kyrle Bellew is to star in A Marriage of Reason (a comedy by Mrs. Hartley Manners) under the management of Klaw and Erlanger. The play will be brought out in February and the rôle in it which Mr. Bellew will undertake is that of Lord Delcombe who marries a wealthy Chicago woman for purely mercenary reasons. Complications arise through the development of a love interest between the couple, this being a reversal of the usual story of marital troubles on the stage and in fiction, they having their cause in the estrangement of the husband and wife through falling of the love barometer.

The Road to Yesterday, a new play by Mrs. Evelyn Greenleaf Sutherland and Beulah M. Dix is to be the next attraction at the Herald Square Theatre opening there on 31 December, immediately after Lew Fields and his company in About Town and the Great Decide has started on a road tour.

When Lillian Russell begins her tour under the management of Joseph Brooks in a new play by Kellert Chalmers, entitled The Butterfly, late this month she will travel and live in the private car Haselmere which has been placed in commission for the accommodation of the actress whose supporting company will also travel and live in a private car.

HERBERT KELCEY AS RICHARD MILBANK

Louis Closser, Charles Dalton and Dorothy Dorr have been engaged to support Blanche Walsh when she produces her latest play, The Straight Road, by Clyde Fitch, at the Astor Theatre, early in the new year.

Henry E. Dixey is playing his fourth New York engagement in The Man on the Box which was put on at the Lincoln Square Theatre for a fortnight run on 17 December.

The Chorus Lady, the comedy by James Forbes, in which Rose Stahl is appearing at Hackett's Theatre, is about to be issued in book form similar to The Lion and the Mouse. Walter Binner, formerly on the editorial staff of McClure's Magazine, will do the work.

Percy G. Williams, the vaudeville manager, announces that he will continue to give Sunday concerts in the houses under his control. He has been giving them for ten years, he states, and no magistrate has ever found the performances he sanctions to constitute law-breaking.

Paula Edwardes in The Princess Beggar, is scheduled to appear in January at the Casino. Miss Edwardes herself owns the production and that is how she comes to appear under Theatrical Syndicate management at an independent theatre. Miss Edwardes is a great favorite in New York

EFFIE SHANNON AS GRACE CROSBY

Dream City and The Magic Knight, the two new Weber pieces were produced for the first time at Weber's Theatre on Christmas night. It is pointed out that as the Vanderbilt cup arrives in New York next week, theatre goers in the metropolis will be able to compare the merits of two mimics; one Cissy Loftus in the Weber show, and the other Elsie Janis in The Vanderbilt Cup.

William A. Brady, the well-known manager, is of the opinion that it is only a question of a very short time when managers of theatres of the first class in nearly all the large cities will close their houses during the week immediately preceding Christmas. According to this authority, business for the last five years, in that week, has been getting, worse and worse even the whole fortnight before Christmas showing discouragingly poor returns. Not so long ago, Holy Week was regarded with apprehension by both resident and traveling managers, but this is now a dull week only in cities like Baltimore, where many persons are interested in Good Friday observance. Heretofore managers have hesitated to suspend productions, the week before Christmas and the week before Easter for two reasons. One is that to do so creates a bad impression: the other that he does not care to deprive his employees of a week's salary. The loss is not merely that the shows do not draw then, but take the New England towns, for example, which normally can be depended upon to support the productions. When a company is sent through this season of the year, with the usual playgoers employed in the manifold business and social activities of the season, not only is there a loss through small attendance, but good territory is thrown away for the time being. A second visit in a more profitable part of the same season would get only those who remained away from the first visit.

In the new Weber production Cecelia Loftus appears in the musical farce section as Nancy Dinglebender, daughter of a Long Island truck farmer. She comes to the farm after a long visit to the city and does imitations. She wants to show her relatives and neighbors what the actors in New York are singing and saying to get applause and encores. Accordingly she sings a verse or delivers the lines which are most popular with audiences in the five or six current successes in the New York theatres.

Charles A. Stevenson, who has appeared as leading man in support of Mrs. Leslie Carter for eight seasons, while the star was under the management of David Belasco, has been engaged as leading man by Charles Dillingham for Mrs. Carter this season. The tour will open in six weeks somewhere out of town, the play selected being Edward Milton Royle's Clio.

The Pony Ballet appearing in the Blue Moon, at the Casino, will compete next May for the dancing prize of £200 offered by the World's Fair, Dublin.

DOROTHY DONNELLY AS LOUISE

RALPH DELMORE AS JAMES BURRESS

CARL AHRENDT AS STOLBECK

GRACE FILKINS AS MRS. REGINALD CROSBY

SKETCHES FROM DAUGHTERS OF MEN, AT THE ASTOR THEATRE

May Irwin, after playing a most successful engagement at the Bijou Theatre, left it on the 22d inst. to go on tour. She was succeeded at this house by Henri De Vries, the Dutch actor seen here last season in A Case of Arson. The latter appears now in a new play by Rinehart Roberts, entitled The Double Life.

Photo by Burr McIntosh

SAM BERNARD

As The Rich Mr. Hoggenheimer, At Wallack's Theatre

Arrangements have been made for Margaret Illington to continue with John Drew in His House in Order until March. She will be seen with Mr. Drew in Boston, Philadelphia and Chicago.

Lulu Glaser is to be starred by Klaw and Erlanger in Sydney Rosenfeld's new comedy, The Aero Club. The star, who is to be supported by a large company of well-known players will begin her season in January.

The performance given by the Lambs Club for the benefit of Henry Clay Barnabee and Mrs. W. H. MacDonald at the Broadway Theatre about a fortnight ago, is found to have realized nearly $20,000. Almost all the players of prominence in the city appeared on the bill. Victor Herbert directed the orchestra which played nearly continuously. The star even of the entertainment of course was Mr. Barnabee's rendering of The Tinker's Song from Robin Hood. The Bohemian Club of San Francisco sent $200 to pay for a seat at the testimonial.

Lew Fields and his all star company will go to Philadelphia after their season at the Herald Square closes. Their tour, which includes also Boston and Brooklyn among the Eastern cities, will continue until the middle of April when they return to the Herald Square in a new piece for a summer run.

Eleanor Robson will not only remain at the Liberty Theatre all of this season in accordance with plans outlined by her manager some time ago, but the actress will also remain at the theatre throughout 1907-08. The producing of a new play every few weeks serves the double purpose of widening her repertory and developing her ability. It is to be hoped the public will continue to assist appreciatively at this education of a clever actress. Before long the star is to appear in a new Rostand play. In the summer Miss Robson is to have a European vacation.

Thompson and Dundy announce that on New Year's eve, at the New Amsterdam Theatre they will present Edward Abeles in Brewster's Millions. It is a dramatization of George Barr McCutcheon's novel. In the excellent cast are Mary Ryan, Emily Lytton, Josephine Park, Cecile Breton, Amy Summers, George Probert, and others. It will be remembered by play-goers that the comedy was put upon the stage a season or two ago and that it was well received during a short tour. The story of the play has to do with the efforts of Montgomery Brewster to spend one million dollars in a year, the conditions being that he must not give a penny for endowments, must not gamble, nor speculate in order to inherit from his deceased grandfather a bequest of seven millions. In addition the whole transaction must be kept a profound secret. Of course the spectator s not sent away distressed over an unhappy ending.

At the Savoy Theatre, London, a revival of the Gilbert and Sullivan operas has been started. Yeoman of the Guard, the first of this now classic series of musical comedies to be revived, was received with enthusiasm by a large audience that was distinctly modish in quality. The revival has so taken the popular fancy that the house is sold out a month in advance. It is to be hoped the success met with in London in bringing out again the delightful Gilbert and Sullivan series may encourage some American manager to give play goers here an opportunity to see these operas again.

Photo by Bangs

ODETTE TYLER

Julia Sanderson, who contracted with Shubert Brothers in 1905, when she was under age for a six years' agreement, has decided that she prefers to make other arrangements and her rôle in the Tourists, it is said has been given to another singer.

Kitty Cheatham is to appear at the Lyceum Theatre on 28 December, for one of her delightful matinées of songs for children and grown ups. Miss Cheatham has been singing with much success in London, and she has found many new children's songs in both French and English, and these will appear on her programme. These entertainments are unique and delightful.

The announcement is made that Charles Dillingham has signed Arnold Daly for five years, and will establish a Theatre Antoine in New York.

Bernard Shaw's new play, The Doctor's Dilemma, moves the London critics to say divers severe things. Says William Archer, up to the end of the second act, the play is the most brilliant thing Shaw has done. Up to the end of the fourth act it is daring, original, and to my mind admirable." Unfortunately Mr. Shaw failed to observe that the play was when the fourth act was over and kept the curtain up, and the characters repeating themselves for ten minutes. Then came an epilogue which was absolutely dull, explaining all over again the things we knew by heart. Another critic says, "I've lost the thread of my remarks, says one of Mr. Shaw's characters, what was I talking about?" Mr. Shaw himself might say this or something like it. He is certainly dropping his thread, in order that he may start a fresh topic. The foible of discursiveness has been steadily growing on him. John Bull was more discursive than Man and Superman; Major Barbara more discursive than John Bull. The Doctor's Dilemma more discursive than Major Barbara.

The Student King, a new opera by Reginald de Koven, was brought out at the Garden Theatre on Christmas night with Lina Arbarbanell in the principal part.

An interesting cable to the Sun made note of the chorus girl situation in London where the growth of musical comedy has driven managers to their wits' end to find young women who combine good voices with attractive appearance. The demand greatly exceeds the supply. All agree that real soprano and contralto voices are rare and still fewer girls can boast of good looks and good voices. An odd fact is cited that contraltos when found, have usually homelier faces than the sopranos. At the voice trials held in the theatres many hundreds of girls apply, but not more than five per cent have any singing voice, while smartness in dress and bearing are rarer even than good looks. A majority of them are stage-struck girl clerks, but many are domestic servants.

David Belasco and others are to give the Bronx a fine playhouse, the site of which is 163d Street between Washington and Third Avenues. The plot is 100 feet wide by 169 fee in depth. Somewhat lower prices than the $2.00 ones on Broadway will prevail, but the productions will in every respect be the same. The plan is to present Belasco productions for long runs at the Belasco and at the Stuyvesant (now under construction) then move them to the Academy of Music and from there to the Bronx house for shorter runs.

Kate Barry, who left Mamselle Sallie at the New York Theatre in mid-December, has gone into vaudeville in the Keith-Proctor management.

The project to establish a French vaudeville theatre on Broadway is taking definite form. The desire of those managing the matter is for a small playhouse, where two light operas a week will be presented, the rest of the time to be filled in with vaudeville entertainments. If the undertaking is launched, the intention is to get performers direct from Paris.

THE CHORUS IN NEPTUNE'S DAUGHTER

At The Hippodrome

Photo by Marceau

EMMA JANVIER

In The Spring Chicken, at The New Amsterdam

LOVELY COMBINATIONS OF VELVET, CLOTH AND FUR

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

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VOGUE
Dated 17 January, 1907
Will be the
WHITE & SOUTHERN
FASHIONS NUMBER
PRICE, 10 CENTS

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QUICK PRINT SECTION

THE heading of this page, "Quick-Print section," should have a word of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

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Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

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DESCRIPTIONS OF FASHIONS

PAGE 944

LEFT FIGURE.—Costume of silver gray broadcloth with short Directoire jacket of dark gray caracul, trimmed with open work bands of oxidized silver gallon, filigree buttons of oxidized metal holding the loops in which these bands finish at front. The skirt is in tunic effect with three attached flounces.

MIDDLE FIGURE.—Russian sable coat with vest effect continued at neck band, of brown uncut velvet with encrustations of tarnished gold lace motifs. The sash effect and the cuff bands are of chiffon moiré antique in sable color.

RIGHT FIGURE.—Black velvet costume, with flounce, coat band and cuffs, of chamois colored doe cloth, braided in black and silver cords. Waistcoat of the cloth, with large, filigree silver buttons.

PAGE 951

Black velvet costume trimmed with ermine bands, the princess skirt finished with a fur band at top and with fur bretelles that have ermine tails at intervals and terminate with fan-shaped ends caught through cut jet buckles on the skirt band.

RIGHT FIGURE.—Gown, cinder gray chiffon velvet with French Irish collar. Cuffs and waistcoat and collar of black and white striped satin. Skirt in overlapping plaits at foot.

MIDDLE PAGE

LEFT FIGURE.—Cream panne cloth evening coat, with sleeves and shoulder insertings of cream and gold brocade silk. A shaped band gives a yoke outline, and below it the fronts and back fall in box-plaits which are gathered slightly at hem; the coat is slashed in deep scallops.

SECOND FIGURE.—White Chantilly evening coat with pintucked yoke and wing sleeves of pale blue broadcloth, the yoke is outlined by shaped bands and a straight band bordering the sleeve. The collar, the sleeve lining, and the band at coat hem are of pale blue velvet, and the lace part of coat is mounted over pale blue Liberty satin, veiled by chiffon. The full lace sleeves are caught in by velvet cuffs, trimmed at corners by clusters of ermine tails caught by jewelled buttons; the coat is lined with ermine and the sleeves with quilted satin.

THIRD FIGURE.—Evening gown of azure marquisette, with insertings of guipure Carrickmacross lace; the bodice and sleeves are in tiny sunburst accordion box-plaiting, and the princess skirt is box-plaited to a very deep yoke line, the flounce rising in high panels at sides of front and back.

FOURTH FIGURE.—Evening cloak for southern wear of buff moiré and broadcloth combined, the knotted fichu and sleeve scarfs are of white Spanish lace. The lining is of white Liberty satin hand-embroidered with small gold dots.

FIFTH FIGURE.—Princess gown of Irish crochet lace combined with pastel vieux rose messaline satin, the tucker and sleeves are of tulle in the vieux rose tint. Black velvet baby ribbons are run through the crochet lace beading insertings at neck and above the sleeve ruffles and the edge of the lace princess tunic is piped with silver, a brocade silver ribbon run below and tied in a small bow at back.

SIXTH FIGURE.—Princess dinner gown of oyster white peau de crêpe, trimmed with shaped straps of self-tone satin that interlace at front and back, a deep satin band finishing the hem. The neck is edged with Carrickmacross applique lace, and the tucks in frock are hand-run.

SEVENTH FIGURE.—Cream white silk voile Ninon with coin spot, the bodice is entirely of point d'esprit lace ruffles. The high girdle effect, the piping on skirt, the shoulder straps and neck edge are of gold and white brocade gauze ribbon. The foundation is of pale yellow chiffon taffeta veiled with chiffon.

PAGE 955

Regal coat of baby lamb, close-fitting at neck, with high collar, topped by a ruffle of satin. From the shoulder seam to below knee depth runs a broad band of velvet with an outer band of satin. At the back the fur is laid in fine tucks to yoke depth, and tucks run half way around the three-quarter sleeves, where they meet bullet buttons of satin set in corded satin loops. The same button ornamentation is to be seen on the front of the coat inside the satin and velvet bands. The lining is of shell pink satin, veiled in black chiffon. Under the chiffon, just at the front corners is laid a short length of wide taffeta ribbon brocaded in pink roses, with an inch wide black edge. The fronts meet closely, with a tucking of the black chiffon showing between. In the back the skirts make a decided and graceful dip.

PAGE 960

FIG. 1.—Corset of shell pink tricot. Bones satin covered and applied on the outside.

FIG. 2.—Matinée and petticoat of Persian lamb embroidered by hand in graduated dots and scalloped edge. Wide beading at waist and top of skirt flounce. Ruffle embroidered in conventional poppy design and fancy scallop.

FIG. 3.—Corset of striped rose coutille. Garter elastic is crossed at top of back opening and holds corset perfectly flat against shoulders.

SUPERB IRISH LACES

PAGE 961

SOme exquisite specimens of Clones crochet lace from the north of Ireland, and a handkerchief bordered with Carrickmacross appliqué of finest quality, are shown on page 961. The handkerchief border has guipure lace stitched in the leaves. The motif above is of the Clones crochet a rose with semi-detached petals. The bertha is a very handsome piece of the Clones crochet in shamrock design. The medallion at top of page is another piece of Clones crochet, the mesh very fine and the design unusually pretty and odd.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. Until 20 Jan.

National Arts Club Studios. Exhibition of works by the National Society of Craftsmen.

Collin's. Bronzes after famous French masters. During Dec.

Durand-Ruel's. Paintings, pastels and etchings by Miss Mary Cassatt. Until 31 Dec.

Oehme's. Collection of modern Dutch and French pictures.

Powell's. Water colors by George H. Shorey and marine mosaics by W. Cole Brigham.

Knoedler's. Paintings by Frederic Remington. Until 31 Dec.

Montross'. Pictures by Childe Hassam. Until 29 Dec.

Keppel's. Portraits of women and children. Until 5 Jan.

Modern Gallery. Paintings by J. Campbell Phillips. Until 29 Dec.

4 West 40th Street. Wood carvings by Miss E. M. Heller.

Astor Library. Plates from the etcher and from F. Hopkinson Smith's Venice of To-Day.

Lenox Library. Prints from the A. A. Hopkins collection of photographs of Italian works of art, and (in lower hall) etchings by the late Adolphe Lalauze.

Boston. Museum of Fine Arts. Collection of Italian lace and embroidery, loaned by Signorina Amari.

Chicago. Art Institute. Annual of the Society of Western Artists, and paintings by Hermann Dudley Murphy. Until 26 Dec.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. Annual of the T Square Club. Architectural designs; Mural paintings; Sculpture and Arts and Crafts. Until 30 Dec.

EXHIBITIONS TO COME

Chicago. Art Institute. Loan exhibition of engravings and paintings by Frederic Clay Bartlett, William P. Henderson and Edgar S. Cameron, of Chicago. 1 to 20 Jan.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. 21 Jan. to 24 Feb., 1907. Entry cards by 15 Dec. Exhibits by 22 Dec., except in Philadelphia, New York and Boston, where works will be collected on 31 Dec., and 2 and 3 Jan.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 9 Feb. to 9 Mar. Exhibits received until 22 Jan.

GOSSIP

THe winter exhibition of the National Academy of Design, was opened last Friday afternoon with a private view at the Fine Arts Gallery, in New York, and in the 350-odd paintings and seventeen sculptures are rather better than the average the show is an interesting one.

The Thomas R. Proctor and Carnegie prize of $500 formerly awarded at the exhibitions of the Society of American Artists, but now transferred to this were awarded respectively to William T. Smedley, N. A., for his portrait of Dorothy D. (a little girl seated in a large arm chair holding a doll) and to Ben Foster, N. A., for his landscape entitled A Misty Night.

The place of honor in the Vanderbilt gallery is given to Winslow Homer's The Gulf Stream, which had the unusual distinction of being sold to the Metropolitan Museum of Art before it was hung. It represents a small dismasted sailing boat, adrift in the Gulf Stream—a negro castaway in the stern watching with horror the school of sharks that are following in the wake.

Among the other most noticeable paintings shown are: Irving R. Wiles's portrait of a lady (No. 238); Intent, by Sergeant Kendall; Sunrise at Byrcliffe, by Leonard Ochtman; portrait of Mr. David Bingham, by W. T. Smedley; Miranda, by Louis Loeb; portrait of Mr. R. W. Gilder, by Cecilia Beaux; The Children's Cotillion, by H. M. Walcott; A Mother and Child, portrait by George De Forest Brush; A Girl in the Fur Cape, by Robert Henri; Through the Ford, by George Inness, Jr.; Sunlight, by R. M. Shurtleff; Malines, Belgium, by C. C. Cooper; The Ancient Mariner, by William E. Norton; June, by Wm. Thorne; portrait of Mrs. Coats, by Lydia F. Emmet, The Nautilus, and The Phlox Garden, by Hugh H. Breckenridge; Connecticut Laurel Field in June, by A. T. Van Laer; Autumn Fires, by Walter Satterlee; portrait of Courtlandt H. Palmer, by Albert Herter; portrait of a girl, by W. H. Ewing; portrait of Mr. Robert Schwarzenbach, by William Funk; portrait of a little boy with large dog, by Albert Sterner; Vis-à-vis, by G. R. Barse, Jr.; An Indian Boy, by E. Irving Couse; and portrait of Mrs. J. by William M. Chase.

COSTUME IN FAMOUS PAINTINGS

[NOTE.—Beginning with the reproduction of the Fete Champetre, one of Watteau's best-known paintings, shown in the issue of 24 May, there is being published in Vogue a series of engravings from the most famous paintings, in which the costume of the period plays an important part. It will be seen that some of the most distinguished artists of all periods have realized the artistic possibilities of even eccentric fashions.]

THe portrait by Velasquez of Isabella of Bourbon, reproduced in the current number of Vogue, is in the famous Museum of the Prado, Madrid. The attractive-faced subject, in her remarkable gown, with its slashed sleeves, a heavy ruff and collar, was the first wife of King Philip IV of Spain, and the daughter of King Henry IV of France. An excellent princess and queen, she was much regretted by her husband and country upon her death in 1644. She left a son, Baltazar, who died soon afterwards, and a daughter, Maria Teresa, who married Louis XIV of France.

If you have anything to sell or exchange, or any service to render, try the SALE AND EXCHANGE Column of VOGUE

See Page iii

PRETTY COMBINATION OF ERMINE AND VELVET

SPEAK NO ILL OF THE DEAD

IS a maxim that does credit to humanity's sense of fair play. It is appreciated that the deceased is now forever unable to defend himself, and that to criticize him, even justly, is very much like hitting a fallen foe. So universal is the respect for this sentiment, that it seems odd that the majority of persons limit the exercise of forbearance in speech to the dead. It is a most discouraging survival of tribal days, when the general attitude was one of hostility toward all but the narrowest circle. Then the flaw picking took the form of physical violence, which we of this more sophisticated age are pleased to call brutal. Murder was part of the day's doings to them; but is it not also with most of us, even in this day of grace, although we use not tomahawks or other potentially murderous implements? Not alone by venomous slander do we permit our tongue to cruelly murder reputation, but we accomplish the same tragic result by retailing facts, best left unrevealed, and which do not in any way affect the victim's relations with society. With perceptions dulled by a very prevalent stupidity, and by the influences of our own environment, we set up as ruthless judges of our fellows, believing the worst of them, and denying them the benefit of a doubt. Ignorant of the heredity and environment which have made them what they are, we unsympathetically demand that they shall be ideally perfect, under penalty of being the objects of our chronic criticism, which is voiced whenever it is safe to do so—in the absence of the victim. It is not alone the Russian people who, when scratched, reveal their Tartar origin. There is an appalling oneness in this regard among all the peoples of the earth, be they Christian or pagan. The civilization of which we so continally boast seems to have overlooked the tongue, for, with most, that continues in so savage a state as to make a mockery even of our pretensions to refinement. Holy Writ, centuries ago, realized the persistent savagery of the tongue and the lack of the brotherly love that is so hospitable as to include the whole wide world, and many are the admonitions of the Fathers and of the Master himself.

In this largely creedless age we need but to take as the guiding principle of life the Master's Love Ye One Another, not only to subdue the lawless tongue, but to transform the whole aspect of society, making the School for Scandal appear an archaic production, instead of, alas! as it does now, an excerpt from current living. If a small percentage of the praise and attention we lavish upon the dead were spent in an effort to brighten life for those still with us, whether of our kin or not, true civilization would be advanced by bounds, and not, as now, at a pace which takes a generation to accomplish even one upward step. A determination to look on the bright side of people, as well as things, would have a wonderfully uplifting effect on those brought in contact with this cheerful theory of life. Although one may not be an adherent of the Christian Science church, he must admit, as a matter of justice, that that institution has demonstrated, in thousands of instances, the helpfulness ethically to the individual of getting away from the total depravity ideal. And in this particular of minimizing the evil in life, the world at large cannot do better than follow a wholesome system of encouraging latent good, by expressing belief in it. How much happier the world would be if each one of us should take for his day's motto: Here's to the good that is in others, and the joy that I can bring them.

ISABELLA OF BOURBON, QUEEN OF SPAIN
(WIFE OF PHILIP IV)
AFTER THE PAINTING BY VELASQUEZ
[See text, Costume in Famous Paintings, page ii]

WHAT SHE WEARS

LACE COMBINED WITH FUR ONLY ON SMALL FUR GARMENTS—TAN CLOTH COSTUME SEEN AT A BAGBY MUSICAL—BLUE CLOTH TAILOR-MADE—COMING-OUT GOWNS—PUMPS AND MULES

LAce no longer figures in the old way upon made-up furs; yet it does claim a decided share of modishness as a trimming upon the short coatee that ends above the belt—chinchilla, ermine and breitschwantz are the favorite furs for such fancy little coats. Lace in harmony lengthens the short sleeve that is in half-length, and fills up the front opening. With such dainty little garments small, flat muffs are the correct thing. The hand openings have the same lace flouncing, so that the ensemble is consistent and most becoming. Dark furs, sables, minks, and furs for street wear are trimmed with fur exclusively this season. Tails are many, forming a deep fringe in rows where the smaller ones lie above the larger. For contrast, there is a more discreet mélange of ermine, in far more conservative taste then heretofore. The beauty of the finest fur is left to be admired for its real value, as it should be, for it is indisputably the supreme feature. Fancy trimmings are unworthy of the costly grades of fur, but serve exceedingly well to assist in the making up of many fur grades not so fine, which look their best when worn by young figures, who carry them off with youthful jauntiness to a charm.

Fancy silk and chiffon muffs belong, in a special degree, to the same youthful age. They are very often made up in black and sombre colored silks and velvets, and carried by matrons. In black velvet, or in silks, they look best if trimmed with fur. They are flat or round in shape, and small in size. The muff foundation is covered with black, white, or a match color in satin. Upon this surface graduated ruffles are trimmed with a narrow fur edge of velvet or silk, and there disposed according to the shape of the muff. Sometimes these ruffles are alternated with those of chiffon to match in color. In black silk, a very attractive muff on this order, had four tiny little fur heads clustered together in the middle of the outside muff surface, the under side being trimmed with the same ruffles and fur edging, but laid on with less fulness, however. Collarettes to match complete the set. Ermine and white fox prove to be the most effective when placed upon net edgings. These hints are of use to whomever has the ability to make her own little muff and neck-piece. Trim with tasseled loops of satin-faced chiffon fabrics, small roses and rosettes when for evening wear. Bodice empiècements, this season, have fallen into rather short, bib-like jackets, without sleeves. They are among the many fanciful sorts to be encountered, wherever the smartly dressed are gathered. One of the prettiest examples was seen at the last Bagby concert, where fashion never fails to be well represented, and loves to disport itself in the foyer entrance to the concert hall. It was one of those numerous cloth-costumes—in this case a golden tan shade. The long skirt had a single flounce on the bottom, a style revived. The top of the skirt had the least hint of gathers at the waist-line. As a heading to this flounce was a two-inch galloon of the cloth itself, braided into a charming design with the finest of silk braids, in two shades of the tan and one shade of pheasant-brown, harmoniously warm in tone, with touches of black and white braids on the outer edge. That comprised the color scheme. The bolero empiècement was cut low into a V-form on the neck, and sloped upwards towards the middle line on the bottom edge, back and front. This line disclosed a pheasant-brown satin blouse, the gathers of which entered into a bias satin-draped girdle, with full sleeves of the same to elbow. Upon this sleeveless tan cloth accessory the bottom and neck borderings also carried out the same flounce heading design, but lessened suitably in width. In the middle space, back and front, were arabesques executed by hand embroidery, with dull gold and silver threads combined with yellow, white and black silks, intermingled effectively. On the bottom of the full sleeves, besides the braided band finish, a medallion, corresponding with the middle hand-work, broke in upon the elbow line. The high-neck dressing was of French point lace, and so were the sleeve additions, each prettily contrived to introduce a piping of white satin and very narrow black ribbon velvet.

BALL GOWN FOR A DEBUTANTE
See "What She Wears"

A little more upon the old bolero order was another admirable costume of dark blue cloth, having a top-skirt empiècement. This trotteur skirt was laid in plaits all round, a style that is by far the most graceful and becoming in cloth. A princesse girdle in front was fitted into a small apron front, but appearing to be cut in one piece, while to the bottom of this empiècement, which ended on the hips, the rest of the skirt was attached. All the remainder of the plaits were carried into the belt, under the draped girdle. The fastening of this girdle was upon the left side, and the skirt's lappet continued down below it, thus allowing the back of the skirt to remain closed. Its velvet sleeveless jacket was in one piece with the sleeves, and a most attractive feature. This blue velvet coat was worn over a blouse of black and white striped silk, having its pekiné half-sleeves on the bias. This bolero jacket closed in the back. Both of the sleeve-caps were formed into two slashed tabs. Oddly, too, across the bust, the open arm line, both back and front, curved so as to show the underarm of the bodice in the striped silk, producing an extremely pretty lightness of effect. The bottom of this pekiné silk blouse was edged with white satin, and so were the two cuff-bands attached to the velvet cuffs of the sleeves. This satin was braided in vertical lines of black silk and dull-gold braid, and so was the same combination braiding used upon the shallow V opening at the neck.

A hand-wrought embroidery of two shades of blue silk was effectively elaborated upon the front of the velvet bolero, while a design of grape-vine tendrils, wrought of same embroidery silks, formed a light tracery over the shoulder seams, around the edge of the drooping tabs, as well as around the excision of the arm lines. This was repeated upon the front skirt empiècement, with further embellishments, and, when reaching the hips, covered the flat space by spreading out to the bottom of the inset apron, and ending in a shower of tendrils below it.

Coming-out gowns, and those worn at the class dances, have been popular in chiné figured silks, upon white, or pale-colored grounds. Some of the prettily striped white silks, in colored designs, are, however, more novel, and look extremely well upon girls of medium hight, as well as those with slender figures. Very pretty was a white silk, having a narrow garland of pink roses with leaves, enclosing a middle stripe of graduated pink satin wafer spots. Another white taffeta had spirals of small yellow

(Continued on page 950)

PAQUIN'S FURS WORN AT CHANTILLY

SILVER FOX. GRAY ASTRAKHAN AND DARK GREEN VELVET. SABLE AND ALENCON LACE

WHAT SHE WEARS

(Continued from page 948)

flowers edging the sides of a white satin stripe. Ruchings of pink or of yellow net were on the bottom, with ten or twelve small roses set into the ruching across the front. This was the bottom finish on both the pink and the yellow skirts. The pink bodice was high on the shoulders, but sloped down, loop fashion, towards the middle back and front. It was draped with a pink fichu, a net scarf wide enough to enshroud the whole figure. On this wide fichu tiny roses were dotted here and there, and pink velvet ribbons over an inch wide were strapped across the bust from under the arm, in three tiers, with a short, net loop drapery, also dotted with roses, falling over a short, transparent puff sleeve of the same net, finished with a velvet band and bow at the bottom. The yellow silk bodice was draped with yellow net. Its décolletage was half-high, having a drapery of the yellow net, trimmed with two waved ruffles of very sheer lierre lace. The same yellow net and lace ruffles formed a short cap over a longer full sleeve of all-over lace. A bunch of yellow roses were tucked into the net drapery, on the left side of the bodice, while another small bunch were placed on the right side, on the back, close to the cap draperies. Embroidered mousseline de soie satin-faced chiffons, crêpes, and silver and gold threaded lace nets, in all the pale evening shades, are among the modish fabrics selected for youthful dancing gowns. Princess, empire, and the ever youthful draped styles of low bodices carry the highest favor. Ribbons play a charming part in the trimmings, if turned into fichus, berthas, or shoulder bretelles, with lace flouncings added, or ribbon loops, knots and ends. Narrow garlands of chiffon roses, or narrow velvet and satin ribbons, upon which very small roses have been fastened with needle and thread, are among the choicest of trimming ideas in vogue for these transparent gowns. Small flower coiffures, Greek bandeaux, snoods of ribbon, in silver or gold, or spangled velvet ribbons, give these toilettes their finishing touch. All-satin striped chiffons and gauzes, from half-inch to inch and a quarter stripe widths, are considered the smartest of dancing frocks. For them trimmings are in the least demand. Tulle draperies, and large, single roses, give the most chic effects.

THE BALL GOWN ILLUSTRATED

One needs but to glance at this charming ball-gown illustration, to recognize that in every line and treatment it bespeaks youth at its loveliest. It represents the ultra modishness of satin this season, and is in the most exquisite shade of rose-pink. The skirt is a gored one, shaped to the figure, with a wide-spreading width at the bottom. For trimming there are four festooned rows, graduated in width, of maline ruchings to match the satin, and plaited with perfect symmetry. Nothing could give a more fascinating lightness of touch, the satin being of the richest quality. The low bodice is draped with a broad bias scarf of the satin with a girdle to correspond. A wide drapery of the pink maline forms the décolletage, and the finishing of the top of the short sleeves, which consists of a transparent under puff. This sleeve is ruched on the arm band, while a flounce of the maline, having fine scallops on the lower edge, is also ruched, and trimmed besides with a small crushed pink rose in each scallop. On the left

of bodice is a cluster of pale pink crushed roses embedded in pink tulle, while high on right side two roses only are posed there. Attention

is called to the marked effect of simplicity and elegance of this ball-gown, showing the dominant note of the best makers, and defining the

FASHIONABLE PLUMED HATS
From Burby

latest and most exclusive lines adopted for the winter's dress functions. Fussiness no longer appeals to patrons having an educated taste. Whenever the material is of the choicest, this marked distinction is well observed. Transparent fabrics of all kinds—though, from necessity more voluminous, requiring both flouncings, rufflings and graceful draperies—are no longer so over-elaborated, nor is such confusion of diverse trimmings used as in past seasons.

FOOT WEAR

Dancing pumps and slippers are of the daintiest possible construction. Satins, silver and gold cloths, ribbed and plain silks, in evening colors, match the ball-gowns, as for decoration, only the most minute Louis XVI round or square buckles, set with diamonds, are worn. If there is embroidery, bead-work, or any hand-made trimming, it is minute and confined to the small upper surface. Satin-covered heels correspond in color—kid slippers, in white and in colors, follow suite. Elastic sides are a revival in walking boots, whatever the color of the uppers may be. The finish of such boots is in perfection. These represent, naturally, the dress shoes to be worn with correspondingly fine costumes. Heavier street shoes in several grades of leather, for forenoon wear and ordinary use, have all the variety of sole building in fashion. House shoes in kid and patent leather are cut out on the instep, to show the lace or embroidery of the very ornamental silk hose that are to be worn with them. Every point, in this respect, is well studied by the designer in foot gear of this class. As for less dressy low shoes, there are dull leathers brightened up with black or white patent leather, or the dyed kids are turned into upper bands and bindings. Contrasts are thus made to look very attractive and effective. Mules of different colored satins, or velvets, as well as antique brocades, are most tempting for wear with negligées, or on arising. Softly padded and scented, they are trimmed with a small twisted bow on one side, the outer side naturally. Kid, quilted satin, and fancy weavings of silk and linen answer for the mules worn with a robe before the wearer's toillette is completed. These are as daintily made as the others in every way.

GLIMPSES

NEWEST VEILS—

Are of white silk chiffon with hemstitched borders, the veil closely embroidered in small white dots.

THAT—

The prevalence of sulphur-colored or amber paradise plumes as the contrasted bit of coloring in velvet hats of various other hues, is very noticeable. They are so softly tinted that they harmonize with any shade, be it deep or pale.

VELVET TOQUES—

Are trimmed at sides with pheasant, impeyan or peacock breasts, and are satisfactory hats for motoring, as their hight does not resist the wind, and so drag the coiffure to a degree of misery and pain for the wearer.

STUNNING—

With a seal brown cloth costume was the blouse of bronze gold net embroidered in white silk floss and silver, and mounted over white chiffon. The sleeves were in short puffs with Irish crochet lace bands finishing them in elbow length, this lace edged by a real Valenciennes frill. The collar was also of this heavy lace, and a wee front yoke of baby Irish lace was inset and transparent. Velvet straps crossed shoulders caught by bronze buttons and a velvet band finished the trailing skirt. The coatee was of velvet braided with soutache and embroidered at neck in gold.

A NEW—

Delight for the daughter at boarding school is the neat seal case that contains a pen, pencil, stamp box and ink well of silver, prettily shaped and engraved, and besides these a seal to be cut with her monogram or initials.

THESE BOXES—

Of handkerchiefs with initial in medallion at corner most exquisitely embroidered by clever Swiss fingers are a holiday treat for some lucky girl.

GOLD COLORED—

Tulle, beautifully embroidered in gold, and bordered by a panne velvet band in the same lovely soft shade, is the main part of a very attractive ball gown, forming the princess skirt. The waist has a little rare point lace combined with it, and a bow of the velvet is on the corsage. This is attached to the skirt beneath a velvet fold which is embroidered in gold and is caught at back by a topaz buckle.

PRETTY INDEED—

Are the white cloth costumes with extra coats of Irish crochet lace and ermine. Some of these are entirely bordered with the lace, and the others are lace with ermine bands inset near border. They are intended for the winter resorts in mild climates, where light-tinted gowns are worn on all occasions.

REPOUSSÉ LACE—

Is again to the fore in the filmy gowns for debutantes. This is probably due to the fact that it can be tinted to any desired shade and still preserve its dainty and diaphanous effect, which other laces are so apt to lose in the dyeing process.

A SMART—

Trotting costume has a skirt in ankle length of golden tan cloth in side plaits stitched on edges to yoke depth, and with it a caracul jacket trimmed sparingly with cloth bands braided in selftone soutache.

The touch of velvet in the collar and cuffs and the velvet buttons give the necessary depth to the coloring, and the buttons are embroidered with bronze beads at middle.

A MATRON'S—

Muff and ruff are of pigeon-gray, wide-ribbed faille silk, fringed out at edges and combined with self-tone chiffon plaitings. A cluster of large gray silk roses adorns the left side of neck ruff at fastening and a single rose is placed at upper left side of muff, nestling amid the soft plaited ruffles of pale gray chiffon.

VELVET GOWNS—

For walking purposes reach only to the ankle. The neatest boots are thereby displayed which must fit faultlessly to complete the trim effect. Small, chic hats of fur or self tone velvet are worn with these costumes, and either

fur or braiding ornament both coat and skirt.

AN ECHO—

Of Scotland was seen in a Glengarry cap with a Scotch plaid ribbon folded from a buckle at front across left side and then falling in somewhat tumultuous loops and ends at back almost to shoulders. The pretty face beneath redeemed its audacious lines.

HOW EFFECTIVE—

And charming are the stole scarfs of Irish crochet lace bordered with ermine or with ostrich, which are intended to be worn with evening gowns in the opera box when a light protection from draughts is necessary.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

EVENING TOILETS FOR

FOR DESCRIPTIONS OF FASH

ETS FOR THE DÉBUTANTE

IONS OF FASHIONS SEE PAGE II

(From Our Own Correspondent)

TIME CONQUERED BY THE WOMAN OF THE DAY—ENGLAND'S QUEEN A WOMAN OF TASTE IN DRESS—SLOW TO ADOPT A NEW STYLE SHE ADAPTS IT TO HER PERSONALITY—CREATOR OF THE PRINCESS ROBE—EFFECTS SHE AIMS AT—THE OBSTRUCTING THEATRE HEADDRESS—DRESSY TAILOR MODES—LOVELY IRISH CROCHET COSTUMES

"THere are no middle-aged people now-a-days" has become too trite a reflection to be even suggested; but it is a delight to be able to go further and with truth say that old people are every day becoming rarer and rarer, at least old women are. Thanks to the ever-broadening idea of woman's sphere, to the elasticity of the laws that now govern her existence, to the continual change of idea and scene caused by varied interests, the mind keeps young, and the hygienic conditions under which we live, the beauty-doctor, and the artistic dressmaker help the body to do the same.

Instances that delightfully prove there is no logical connection between years and age absolutely crowd in on the mind as I write. The other day it was Mrs. Gilbert, mother of Alfred Gilbert, R. A., the celebrated sculptor. In her far-away youth she and her sister were celebrated singers, and now, refusing to admit that she was eighty last birthday, erect, full of enthusiasm, and delightfully picturesque, with a fichu of old lace pinned on the bosom of her black velvet gown, she still has a voice that charms. There are a few cracked notes, it is true, but the effect is as of a silver flute, and the art and sentiment are enchanting. As I listened the other day to "I Would that the Love," and looked at the color coming and going in the clear cheeks, the bright eyes moist with emotion, while at the piano her sister, just a few years younger, played as if inspired, and took her contralto part equally delightfully, it seemed as if woman's cruelest enemy, Time, had at last been conquered.

Then here, now, there is Sarah Bernhardt, whose re-entree on the Parisian stage in the extraordinary part of Saint Therèse has surely been one of the greatest triumphs of her triumphal life. For not only does the fire of her genius burn as brightly as ever, but on close inspection in her dressing room, as on the stage, she is delightful to look at, while her witty, sparkling replies, her never flagging flow of high spirits simply electrify everyone. She is busy all day long with work connected with the theatre, yet she finds time to read new plays, see her friends, to drive; and she is sixty-two, and suffering from a painful trouble in the right knee. Or consider women like the Queen of England, whom I saw the other day looking as young as her daughter, the Queen of Norway, and a vision of loveliness in pansy velvet and sables.

I wonder, by the way, if you have ever realized the exquisite dressing of the Queen of England. It is not often Royalty is the posessor of real sartorial talent, so it is all the more interesting to find that Queen Alexandra always has been and still is a valuable object lesson for all who would dress wisely and well. No woman ever knew more accurately in what she looks best, and no woman was ever more faithful to herself in that respect. Delicate of feature and coloring, and of a figure that strikes a happy medium between the Junoesque and the petite, she has ever avoided alike the too pronounced styles which would nullify her characteristics and the indefinite cut and too delicate colours that would be minus effect. She has never been in any haste to try a new fashion, and when she does so, she modifies and adapts it to her own particular style until it becomes as much her own creation as that of anyone else.

And—here is the really important point—that own particular style is founded on what is as important to a successful gown as is the backbone to the body—an instinctive and cultivated sense of beauty of line. No matter what the form of dress may be, your first impression of her tout ensemble is always one of a beautiful form, and when you look to see why, you find that all her gowns are cut so as to preserve natural outlines, and not only is the trimming not allowed to interfere therewith, but all adornments are shaped and adjusted to aid to a general effect of rounded slimness. Of course you know that years ago she created the Princesse robe.

I have more than once recently spoken of the contentment caused by the introduction of tiny hats for theatre wear. Helas, that the joy should have been so short lived! In a very short while the sparse aigrette that decorated the twist of tulle and couple of roses gave place to an infant feather or a baby paradise plume, and slowly, but surely, that plume

(Continued on page 966)

Worn by one who was getting on in years. Princess gown of white Chantilly with deep band of baby lamb half way down the skirt. Draped bodice of nacre satin. Small toque with drooping plumes.

Gown of yellow mousseline de soie; wide band of chinchilla in middle of skirt, with white Irish lace on each edge of the fur. Worn with a large black velvet hat, trimmed with black plumes.

SUPERB FUR COAT

FROM REVILLON FRÈRES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

FASHIONS IN FURNISHINGS

(Conducted by Esther Singleton, author of The Furniture of our Forefathers, French and English Furniture, etc.)

RENAISSANCE IN THE NETHERLANDS

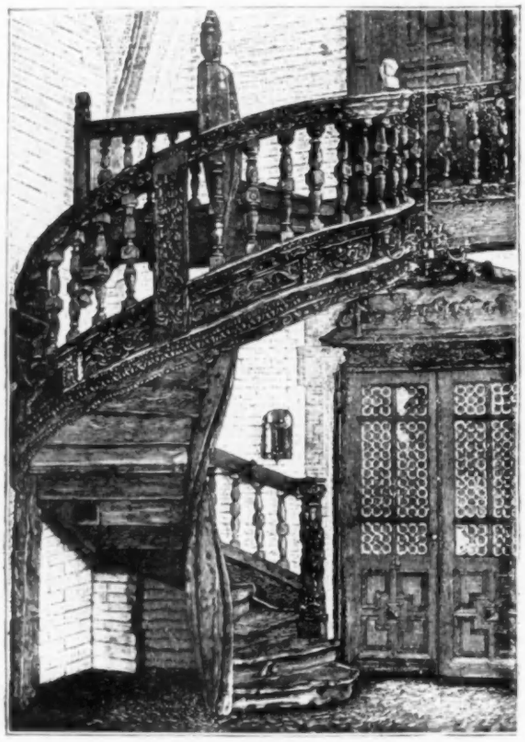
NO country welcomed the Renaissance more cordially than the Netherlands. In the fifteenth century the carvers, gold and silversmiths and tapestry-workers of the Low Countries had become famous, for Flanders, under the patronage of the rich Dukes of Burgundy, was prosperous, and all her industries were greatly encouraged. Burgundy was especially famous for its workers in wood, and, naturally enough, when the first wave of the Renaissance touched that artistic province, it carried everything before it.

The new school was not, however, received everywhere with the same enthusiasm, for some provinces, as well as individuals, resisted the Classic and clung to the Gothic art. Mary of Burgundy, for instance, was opposed to the new ideas, and her daughter, Margaret of Austria, who became Regent of the Low countries at the dawn of the sixteenth century, also clung fondly to the old traditions of Flemish art. However, she and her husband, Philibert of Savoy, held a brilliant court at Mechlin, where they gathered around them a host of painters, architects, sculptors and decorators, many of whom had been educated in Italy, so that she was forced to give her patronage to the new taste, and it is interesting to note that her palace there, part of which was built in the Gothic style, was finished in that of the Renaissance.

From this date artists, architects, painters, carvers, and designers of cartoons for tapestry followed the leaders of the Renaissance, many of whom, as mentioned in a previous article, were established at Fontainebleau. As in France, so in the Netherlands, the guiding spirit was Sebastian Serlio, whose works were translated by the famous Peter Coeck of Alost, who was born in that town in 1502, and who died in Brussels in 1550.

Coeck, who was court painter to Charles v (and also to his sister Mary of Austria), engraved all the plates in Serlio's books with his own hands, and, being himself an architect and sculptor, as well as painter and engraver, had, of course, considerable personal influence. Much of his work may still be seen in Antwerp, and he had many pupils and followers who achieved fame and propagated the new style, among them the famous Hans Vredeman de Vries, born in Friesland in 1537. A contemporary of Du Cerceau, De Vries was greatly influenced by the French designer, so much so, in fact, that he has been called the Dutch Du Cerceau, and, although many of his designs show a lingering fondness for Gothic forms, he delighted in the Renaissance ornamentation, being particularly fond of the cuirs, and compartments, and frequently using the panel, cartouche, and terme figure. The forms of his furniture were heavy, but conformed exactly to the taste of the day, and furnished the cabinet-makers with many patterns which are still to be seen in European collections. Another architect and painter who aided the growth of the Renaissance was Lambert Lombard, who went to Italy in 1537, and who two years later established a school for painting and engraving in Liège. Among his pupils were the celebrated Hugo Goltius, and Francis Floris, who became known as the Flemish Raphael. The whole Floris family were of the greatest importance in the development of art in the Netherlands. Their style is known as the Floria style, the ornaments of which consist largely of scrolls of leather, twisted into various patterns and enlivened with birds, animals, fruit and foliage.

FLEMISH BEDSTEAD



FLEMISH STAIRCASE

The traveler will find many fine examples of Flemish wood-carving of this period in the town-halls and churches of the Netherlands, while a walk through the streets of Bruges, Oudenarde or Ypres will frequently afford acquaintance with Renaissance civic buildings and private houses.

The Flemish cabinet had a great reputation at this period among royal and princely collectors. It was then the fashion to collect small curios, such as mirrors, beads, coral-work, scent bottles, eastern trinkets, small books, and coins and it was necessary, of course, that the case or cabinet in which they were to be preserved and exhibited should be an article of luxury. The cabinet-makers of Antwerp took special pride in producing fine examples, sometimes carved, sometimes decorated with marquetry, and sometimes covered with leather, beautifully tooled with gold. Flemish cabinets of the early Renaissance, like those of the Henri II period in France, were architectural in form, consisting of two bodies, the upper one somewhat smaller than the lower. Many splendid specimens are preserved in the Museums of the Low Countries to-day, and a famous one in Paris, which consists of two stories, presents a front resembling the façade of an opulent Renaissance dwelling. The doors of this armoire are decorated to look like windows, while pilasters and niches add to the architectural resemblance. Flemish cabinets were so famous that French workmen were sent to the Netherlands to learn the secrets of making them, particularly that of the carving in ebony for which Flanders was famed. Flemish chests were also in great demand in France. Fig. 1, among the accompanying illustrations shows a late Renaissance cabinet on a stand of turned wood, carved with the decorative details of the late Renaissance.

The Flemish wood-carvers still disputed with the Italians a pre-eminence in that branch of decorative art, and many splendid specimens of the work of the period survive in the churches of the Netherlands to attest the skill and taste of the artists and workmen of the day. In the home an important decorative feature of the hall was the staircase, which was frequently spiral, and more or less elaborately carved, in accordance with the wealth of the owner of the house. A fine example of a staircase from a home of the period, now in the Rijks Museum, Amsterdam, is shown in Fig. 2.

The bedstead in rich houses was of supreme importance, usually elaborately carved; often adorned with painting and gilding, and sometimes decorated with marquetry. The bedding was stuffed with down, or feathers, and the sheets and blankets were of the finest linen and wool produced by the famous Flemish looms. The hangings usually matched the window-curtains, and wall hangings, and consisted of silk, velvet, tapestry, serge, etc., Other hangings of the room were of gilded and stamped leather, much in vogue at this period. The Renaissance bed, of which Fig. 3 shows a fine example in carved Flemish work, was not relegated to an alcove, but stood out in the room, away from the wall, so that its carvings might produce the best effect. The Flemish workmen were also particularly skillful in the production of tables and chairs. Dining-tables, writing-tables, bureau-tables, card-tables, chart-tables bench-tables, round, square, and oval tab tables, tables with one support and tables with three feet, were made in many styles of carving, and of many kinds of wood, including walnut, oak, maple, cedar, cypress, marble and even silver—the tops frequently enriched with mosaic-work; marquetry and goldsmith's work.

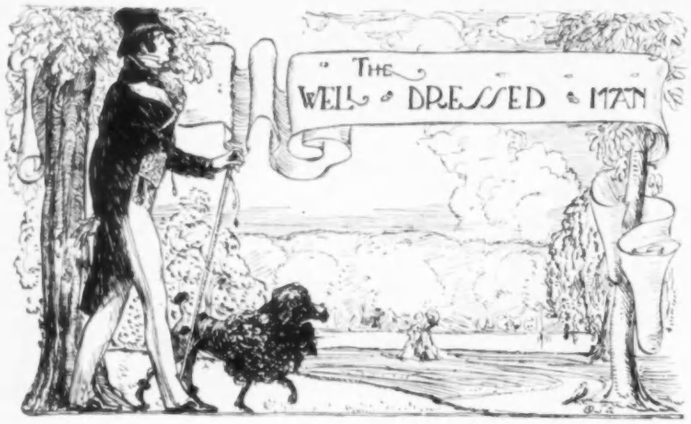
The tall "banc," or settee, was not infrequently built in a recess near a window; but it lost a little of its importance during this period because chairs were growing more numerous.

[NOTE.—The purpose of this department is to aid the modest collector in the purchase of antiques and good reproductions of good models; to offer suggestions for the furnishing and decoration of special rooms in the best taste of the day, as well as in the styles of the past; to give information regarding correct textiles for upholstery and wall-hangings, to answer questions pertaining to furniture and decoration, and to supply such notes and news as will appeal to manufacturer, dealer, purchaser, decorator and collector. Readers inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. There will be no charge for the addresses of shops selling furnishings described on this page. Questions germane to this department will be answered promptly. See fees and rules under Answers to Correspondents.]

FLEMISH CABINET

EIGHTEENTH CENTURY ENGLISH FURNITURE AND ENGRAVINGS

EXHIBITED BY COLLINS



FUR A STANDARD FASHION—SMALL CHANGE IN STYLES OF OVERCOATS—WAISTCOATS, GLOVES, ETC.

WE sometimes read of fur being especially in fashion during this or that season, and for the past few years it has no doubt played an unusually important part in men's, as well as women's, dress. But this is due not so much to the fact that it is smarter as a mode than it has been for a decade back, as to the extravagance of the lines and the more extensive imitation. On the one hand, many have more money to spend for the rare and expensive varieties, and, on the other, those who cannot afford the real have ample opportunity of procuring very good imitations at comparatively small cost. Indeed, as the costly kinds, on account of their increasing scarcity and the high import duties, grow more and more expensive, the imitations, because of improvements in processes of treatment and wider demand, seem to get cheaper and cheaper. That the automobile has done much to increase this demand by stimulating the use of furs, and that there are many more varieties to be had at all the clothing establishments than there used to be, are other reasons why the fashion, as a fashion, is more generally popular, but fur has always been so much in vogue that it really cannot be considered other than a standard style, and the increasing popularity and consequent commonness, of course, does not tend to make it a more distinctly smart one. Perhaps the matter may be summed up briefly by the statement that whereas all fur was exclusively fasionable, now all fur is broadly fashionable; that whereas all fur was smart, now only the real is distinctly so, and yet there is so much warmth and comfort to be derived from fur-lined coats, even of the cheaper grades, that perhaps it is rather foolish to quibble over quality, and certainly it would be so if one should carry the distinction so far as to decline to wear any, just because one could not afford to have the most exclusively smart and expensive.

Indeed, leaving out of consideration the actually cheap things—the forty and fifty dollar coats to be seen at some, and not the best, of the ready-made clothing shops—the cost of even the inexpensive qualities is rather too much to render possible the danger of over-commonness, and yet many of them are good looking, well-made, and correct in style. Their cost in this country ranges from $60.00 to $200.00 at the better class shops, and the linings are the various kinds of mink, muskrat, etc., with collars of mink or Persian lamb. Of course the quality of the cloth used for "shells" has something to do with expense, for it must be remembered that even an unlined coat of good melton or kersey, made by a good tailor, costs anywhere from $40.00 to $80.00, but it is the fur that counts most, and, while few men pay more than four or five hundred, for this, one may go beyond the thousand dollar mark.

Besides making more variety and demand, the automobile has opened up a chance for some novelty of cut and design in fur garments, but this does not extend to overcoats, gloves, etc., for ordinary street wear, and there is usually but little change from one year to another—certainly there has been none from last winter to this. One does not, however, look for change, for fur garments are not expected to be worn out in one year, and styles must necessarily be standard, not varied by the possible fads of a season.

It cannot be said, therefore, that the coat illustrated by the accompanying drawing shows anything new, but as a model from one of the leading makers it does give a reliable idea of the styles in vogue—the cut double-breasted, in length reaching well below the calves of the legs; the cloth a black kersey, and the lining and collar of mink. While the double is much the most usual, the single-breasted coat is not an impossible design, and the flap pocket is as correct as that set vertically or diagonally. By some men buttons are preferred to frogs as a fastening—the loop being the same, of course, in each case—but while this is perhaps a mere question of taste, I think it may be said that the more simple the finish the better the style. Certainly elaborate braiding is not to be advised, nor are broad cuffs of fur on sleeves much fancied by well-dressed men in this country. As a lining, sealskin and the various light-shade furs are not used, but Persian lamb, mink, muskrat and other dark skins are in vogue, and it is quite usual to combine two, as for example a lining of mink or muskrat with collar of sable or Persian lamb, or a lining of muskrat with collar of mink.

FUR-LINED DEER SKIN GLOVE

THE FASHION OF FUR WAISTCOATS

has always managed to stay clear of the ready-made clothing trade, and thus to remain so uncommon as to be smartly distinctive; and yet the idea is not in any way a new one, and the garments themselves are excellent for skating and other winter sports in the country. The illustration shows a style without pockets, high in cut and perfectly simple; but, except that the buttoning must always be by means of a fly, and that the fur should be of a short-haired variety, the design need differ little from that of any waistcoat. Indeed, a very satisfactory way of having such a garment made is to use an ordinary summer waistcoat as a foundation, sewing the fur over it, with slits or openings for the pockets, and adding a plain or quilted back of silk or satin. Persian lamb or sealskin is a good fur, and the extra thickness of the lining, while assuring fit, is not uncomfortable. On this matter I can speak with the wisdom of experience, and may add that the cost is less than having the entire waistcoat made new, and not disproportionate to its use and serviceability.

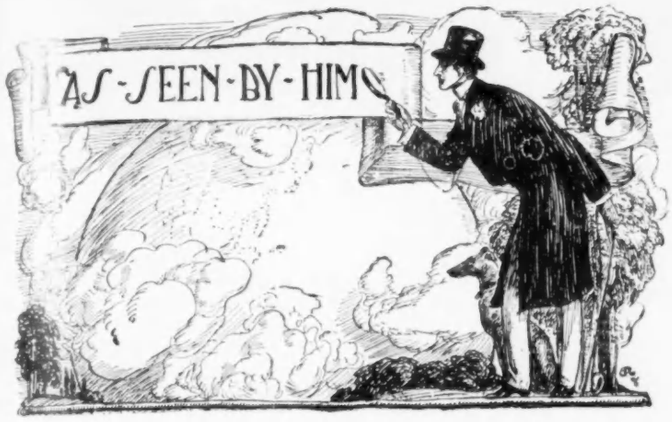
MINK-LINED COAT

FUR WAISTCOAT

FUR GLOVES

Although one may find any number of styles of fur and fur-lined gloves for automobiling, driving, etc., the most fashionable for ordinary street wear are the unfinished deer-skins in gray shades, with lining of gray squirrel or some other suitable skin, like that illustrated, and they are to be had at all the good shops.

Ho



THE DYING YEAR—A PESSIMIST ON CHRISTMAS-TIDE—MIDDLE CLASS EXPERIENCES—EUROPE IN WINTER IS A NIGHTMARE OF DISCOMFORT—IN PRAISE OF THE WEALTHY CLASS—A TOAST

THIS last week of the old year is undoubtedly a time for reflection and recrimination. The greater and the stronger minds, perhaps, deem these special seasons absurd, and little value is placed upon resolutions which are made but once a year, and broken almost immediately. The new school of training—and as it is the fashion, it comes within my province to speak of it—does away with all foolish sentiment. It begins with birth and it trains us to old age in what it deems a common-sense, scientific method. And yet we are all like little children. Sentiment may be silly, but it is comforting all the same, and I would not be without it. Here I take up a book and I read that nothing can be more ridiculous than the setting aside of any one month or period for good will towards men. You would think that this sentiment was uttered by a man who had been brought up in an atmosphere where the influence of religion had never penetrated the fog, and that the significance of Christmas in its spiritual sense was lost upon him. But the passage is from the book of a talented if erratic Irishman who was educated in a monastery. I consequently doubt his sincerity, because I am sure he knows better. And yet, this is just what he says; at least in substance.

There is no reason why we should do good deeds only while we have wreaths bound with red ribbon in our windows, and when we eat plum pudding, and the snow is on the ground, and every magazine comes out with a Christmas number, and the stories in all of them—written, perhaps, in mid-summer, and many of them "pot boilers"—should always unite the lovers, the husband and the wife, or bring back the long lost son and daughter, simply because it is Christmas time. Dickens gave us Scrooge and the Carol, and for generations at this period gaudy covered books and cards and all sorts of trash are sold at bookstands and shops, and at stationers, and more crimes committed against art and literature in the name of Christmas than we can atone for during the rest of the year.

With all this we ought to have a reckoning, and the New Year is the best time with which to begin it. And we are after all only following the universal custom and are balancing our books and getting out our statements.

I have thought, perhaps, in the last three years, I have not made these little papers as useful as they might be, because I have seemed always to look at life from one point of view. Here is a man, not exactly young—I was when I began with the very first number of Vogue, but it is some years you must confess since that début was made—who has travelled, who has position, and fortune, and no seeming occupation. His aim is, after all, only the pursuit of pleasure, the killing of time, the warding off of boredom. And he, unconsciously, has fallen into a rut. His days are divided between his town and his country house, with occasional cruises in his yacht, trips in his motor, and visits to the south, to the far north and to Europe. At certain periods there are dinners to give, or a ball or a dance, or a house party to arrange. When there seems nothing else to do, he buys new houses and tears them to pieces, and fits them up again. He is constantly, like a caged animal in the Zoo, in a state of restlessness, and he destroys bit by bit, every new plaything which is given him.

All this is true, and perhaps the portrait is not flattering. But what else is there to do? If you take into consideration the lives of other people, is not there always this same routine? The existence of royalties hedged in with restrictions and tradition, personages who cannot turn without confronting the warning finger of a rigorous etiquette, seems to us tedious to a degree. The actor, the actress, the musician, the artist, have all certain work at certain hours of the day. Much of that which they accomplish, is done in bitterness and weariness of spirit.

Here again are the people whom I have christened middle class, not from any snobbish notion of mine, but because the definition and the distinction fit them. They are fairly well to do, they have neither a great fortune nor do they suffer poverty. They may live comfortably in cities and towns, in country houses, in flats or apartments, or in the suburbs. The metropolitan newspapers, as a rule, do not bother about them, and their pictures do not appear in Sunday Supplements, or are their doings chronicled in society pages. I have often thought that after all these were the happiest of mortals. They can afford the little luxuries, and they like to read about them. They keep up with the modes and the fashions, and they present the appearance of well-to-do, cultivated people, and they are, withal, excellent citizens. The little dinners which they give, or the luncheons or the dances, or again the weddings, and the bringing out of daughters, are more or less a counterpart of the doings, as the metropolitan press vulgarly puts it, of the wealthier element. They may not have villas at Newport, but they go to pleasant seaside or mountain resorts, or abroad, or perhaps even, in years when corporations have skipped dividends, or when there is another son or daughter to bring through college, or there has been sickness or some domestic disaster, they stay at home, and, perhaps, are much more comfortable in the end than those of their neighbors who gad about.

It is true that living is at a high figure in America. All things considered I should be the last to teach extravagance or waste or the heinous sin of living beyond one's means. Mr. Burgess—in his brochure gives among his Bromidioms this: "You can live in Europe, for half what you can at home"—a trite falsehood.

You can live abroad in a certain exiled sense, for less, but you do without certain luxuries which are necessaries here. In England, in winter, you always are shivering, and there is no way of warming one of their houses. There are a few modern ones, but you have to pay fabulous prices for them. Here you get along with two or three servants—I am in my middle class sermon—there you would have to employ a half dozen at least. Each servant is a specialist. You would not live in an English provincial town if once you had lived in a small American village with its electric lights, its modern houses, its one hundred and one ways of obtaining every metropolitan luxury. In France it is worse, and in Italy beyond endurance. I have tried Germany and, in other days when I was not wealthy, I nearly starved there and came quite close to freezing one dreadful winter in Berlin.

Europe is nice to visit, to spend money to dream in; or perhaps in certain emergencies to study in, but English and French novelists driven away from London and Paris in the bleakness of winter, have found little paradises in Continental countries, but it is only a matter of comparison. Some years ago, perhaps, you could put up with the cuisine, and with the discomforts. Those were the days when we in this country were living in a primitive state. But that is all over now. I go abroad for a change of scene, and to live in regal fashion. I cannot give a dinner in Paris or London and have the same plats, the same wines and the same service at the same price as in New York. I admit that there are certain delicacies there which I cannot obtain yet in my own land. My truffles here are tinned or in china or glass, and even our best asparagus lacks the flavor of those of Argenteuil, and their fruits are more luscious. Champagne is cheaper, but it is only in London or St. Petersburg that you can get the best vintages and brands. We have better fish and more variety. The turbot is coarse and it takes us a little time to relish their copper-tasting oysters. The Brittany lobster is delicious but not better than that which we can have broiled in our country, and there is neither terrapin nor the soft-shelled crab.

But why go on? Europe is a show place, and we enjoy it as we also revel at times in the play and the opera. But we want to leave the theatre when the asbestos curtain falls and the lights are put out.

To-day we are fast accumulating the art treasures of the older world, although there is still much left over there. This month, there will be opened in New York for private inspection naturally, a part of the magnificent collection of J. Pierpont Morgan. The Museum he has built is ready; it is an ornament to the city.

But this is only one of many, although until now the greatest; men are giving their names to posterity by making such collections. In a way it is better than founding institutions or hospitals or endowing churches, although Mr. Morgan has all these good works to his credit.

But in this reckoning and recrimination, I should like to impress upon the perhaps bored and unfortunate reader that the very wealthy of our own land, are not as a rule selfish. They do not keep their possessions to themselves. Even the more frivolous who are only interested in the racing of motors, the breeding and exhibiting of horses, the establishment of sports and pastimes, are only too glad to share with those less fortunate a part of their treasure. During the year, the motor races on Long Island were free to the public and the tests brought vast crowds from many parts, and in a new industry gave employment to a multitude of men. It has founded, this motor industry, a new school of mechanics, and it has opened new careers, and new methods of making a living. Take each one of our supposed follies, about which the persons whose business it is to stir up discontent, are always grumbling and you will find that each is really a blessing and with little disguise.

I am too modest to speak about Hillsley, my own place, which after all is only one of many. But take such great estates as those of Biltmore, Georgian Court, Idle Hour and others all over the country, and notice the number of people employed and the opportunities these properties afford not only for the working, but also for the middle classes. And here in this country, where there are no other class distinctions save those of wealth, tempered naturally with some education and refinement; there is always hope, there is always a chance, should ambitions drift that way, for an exalted place among the seats of the mighty.

So this year, I may perhaps not be able to do much more than suggest or from time to time to chronicle that which is new. It is possibly the beginning of a new era; one of extreme luxury, and one which will be more picturesque. Never have the gowns and the jewels of the women been more beautiful, and brilliant and lavish. The men are also thinking of adding a bit of color here and there, or of relieving a bit the plain severe lines of monotony in dress. I trust that this will not take too radical a form, but that it will be in accordance with the dictates of good sense and good taste. Entertaining is on a lavish scale, for those who have establishments adapted to hospitalities of this kind.

But at the same time, there are little dinners, affaires in time of all descriptions, not very original perhaps, but enjoyable nevertheless. And yet with the most extravagant entertainments, there is a certain latitude observed, and the canons of good taste are respected. There is a sudden desire for much music and of the best sort and again literature and the fine arts are not neglected. The person "who does" in these days, has his chance. And we are becoming less and less provincial. We respect the art not the person who gives it to us. We do not concern ourselves with the private lives of actors, actresses, writers, poets, painters and mummers or of singers. We are kind to them and we receive them graciously, if they are acceptable and not impossible, but we regard them as only instruments from, and through which, their heaven-born gifts are made known to us.

We are all very prosperous. We are not without our poor and we strive to help them. It may be silly sentiment, but when there is a certain joyous note of festivity in the air, we cannot help, even if we repent of our folly later, opening the doors or going or sending out among them, to allow them to partake in some way of our feasting. We are perhaps very childish in this, but remember that all Christendom is celebrating the feast of a little Child who is to lead us. And now, as we are alone to-night—it is long after dinner, and I have remained from the Opera, to write this message, let us here bid farewell to the old year with its processions of past joys and sorrows, and bravely welcome in the New Year.

I have tried to enter into the spirit of the dying slumber, and I put out the lights, and have been writing this on a pad on my knee by the flickering blaze of the Yule log. I go for a minute to the window and raise the sash, I am waiting my own people who will soon be coming home from the Opera. There is a continued flickering, hanging line of cabs and hansoms, and carriages and motors on the avenue, and a constant patter and crunch of hoofs and rubber tires and wheels. Opposite there is an awning from the doorway of a brown stone house, and already the hoarse voice of the carriage man is calling out numbers in a noisy megaphone. It is the first dance of a debutante, and as the doors swing open I fancy I can hear the rhythm of a Paris waltz played by the Hungarian band. Then to my own door, in a rush comes the motor with the chauffeur and footman on the box, like great bears in their Russian furs. I close the window and touch the inevitable button which floods the room with electric light from under rose-tinted and grateful green crystal globes. And the servants are now in the room bringing more light in golden candelabra. I hear the merry voices and the laughter down stairs, and there enters quite a gay little pageant headed by Constance and her guests and closed in with footmen, with refreshment trays, and the butler himself, with the wassail loving cup filled to the brim with old-fashioned Virginia egg-nog. And here in this Colonial cheering beverage we, all of us drink to you and wish you a Merry Christmas and a Happy New Year.

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Sir: Enclosed please find Four Dollars for subscription to Vogue for one year, to be sent to

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ANSWERS TO CORRESPONDENTS

FEES

ANY reader can get from Vogue an answer to any question as follows:

(1) Addresses published in Vogue at our convenience without charge.

(2) Ordinary questions. Answers published in Vogue at our convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents.

(4) Two-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

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RULES

(A) The right to decline to answer is reserved to Vogue.

(B) The writer's full name and address must accompany letters to Vogue.

(C) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(D) Correspondents will please write only on one side of their letter

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

EMBROIDERED LINENS FOR NEXT SUMMER

WIll these be worn and what is smartest, a coat and skirt or a shirt-waist dress? How are skirts trimmed?

Ans.—There is not the slightest doubt that embroidered linens will be universally worn this summer. The heavier qualities will be made up into coats and skirts, and the fine handkerchief linens into elaborate lingerie gowns. Shirt-waist dresses—that is to say, simple embroidered frocks—will not be as smart as coat and skirt, but the jumper model will be excellent.

The padded convent work and English eyelet work are still very popular, while soutache braid is much used in conventional designs.

Circular skirts are passé, but many models have the trimming running around the skirt while others have it in panels. Either is good. A great many of the designs extend upwards from the hem to the knee, the pattern heavy at the bottom and lighter toward the top. [547]

WARDROBE FOR SOUTHERN TRIP

Please give an idea of what I shall need for a month in Florida. I am in first mourning for my father and wish to be simply and well dressed.

Ans.—You will need two or three gowns for wear at dinner in the hotel. For these have one of chiffon cloth, one of dull-finished crêpe de chine, and one dull-finished faille silk. As trimmings use only crêpe, dull silk ribbons, plaitings of the material, footing, etc. You can get on with two gowns, if you do not wish to spend so much on them. In the Florida climate those gowns will do for afternoon wear without a wrap. Have a rough-finished cheviot or serge suit for traveling, to wear with black shirt waists of crêpe de chiné, chiffon cloth, mull, or dull silk. Also you will need a broadcloth tailor coat and skirt suit, which, if made with a chiffon cloth waist, and trimmed in cloth buttons and straps, will make a handsome three-piece suit. Have a separate cloth coat or loose wrap, which will serve both for traveling and evening wear at the hotel. In the mornings wear the skirt of the traveling suit with shirt waists, or the skirt of the cloth suit. If this is not enough variety, you can, with perfect propriety, wear white duck gowns and shirt waists, as all white, trimmed in footings and with very simple embroidery, polka dots and scallops, for instance, is as deep mourning as black. If you wear white, take several linen duck suits and one or two lingerie gowns. A smart tailor-made hat, an afternoon hat, a large hat with feathers, tulle, etc., and two white hats, one for short gowns, and the other for afternoons, will be entirely sufficient. This wardrobe will be all that you can possibly need, and it can be cut down and still answer requirements. You will not need evening gowns at the hotel, and only if you expect to dine out with friends in cottages. As you are in mourning, you will do this only in a quiet way, and one simple low black gown, of brussels net, for instance, will suffice. [5274]

SHOES WITH DINNER COAT AND EVENING CLOTHES

Is it bad form to wear colored-top shoes with dinner coat or dress clothes?

Ans.—It is extremely bad form to wear colored-top shoes with either dinner coat or full dress suit. With the latter, for dinners, dances, etc., patent leather pumps are most correct; with the former low shoes of patent leather or buttoned patent leather boots with black kid tops. [542]

WARDROBE SUGGESTIONS

1. Is a beaver hat suitable for a girl of seventeen?
2. Are tan shoes appropriate with an elaborate red cloth suit? What gloves and purse are suitable? I do not care for black shoes.
3. Are embroidered black suède slippers suitable for the street?
4. What is à jour embroidery?
5. On what finger does a man wear a ring?

Ans.—1. We do not exactly understand what you mean by a beaver hat. If you mean a hat of beaver felt, it is quite correct style, although the dull-finished, short-napped felts are newer.

2. With an elaboate red cloth suit, which we conclude you use for best, wear black patent leather shoes in the street, pale beige suède gloves or white glacé gloves, and a red or tan pocketbook or bag. You say you do not care for black, but tan shoes are not at all suitable for an elaborate suit. In the house bronze slippers and bronze silk stockings would be pretty with a red skirt.

3. Black suède slippers, by which we judge you mean pumps, are worn on the street where the climate is warm enough, but only by people in mourning, and are perfectly plain and with a flat bow of gros grain ribbon.

4. À jour embroidery is the same as English eyelet work—an open pattern overstitched on the edge.

5. Rings for men, except handsome heavy rings or a seal ring, are not good form. Wear but one at a time and on the little finger of the right hand. [5270]

CORSETS AND LINGERIE
FROM MISS THOMAS, BOSTON

WIDOW'S MOURNING

How long is it customary for a widow to wear a veil?

Ans.—A widow wears a long crape veil on a small bonnet for at least a year after her husband's death. The veil may be worn for a longer time, if one wishes, the age of the widow making a difference. An older woman, anywhere upwards from forty-five, frequently wears a veil for two years or more, a younger woman not often wearing one longer than eighteen months. [5269]

ETIQUETTE

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

A SOCIAL PROBLEM

TWo young people recently eloped with full knowledge and consent of the groom's family—but against stern and likewise sensible opposition from the family of the bride.

The latter's parents relented promptly, however (it later developing that their apprehensions were groundless), giving rise to the following question:

Does conventional custom require the parents of the groom to call on the parents of the bride first, or under the circumstances would it not be a delicate courtesy for the bride's parents to take the initiative?

Ans.—You ask what conventional custom requires in the given case. It is scarcely necessary to say that there is no conventional rule governing so unconventional a situation as an elopement; and not knowing the parents in question, it is difficult to give advice in the matter, as much depends upon the individual temperaments to be dealt with. The best plan is to be governed by common sense and kindness of heart, which are the foundation of all customs that have evolved the so-called rules of etiquette. Since the bride's parents relented at once, and apparently are now satisfied with the match, it would seem best to follow the usual method of procedure in conventional cases, by which the parents of the groom call first on the parents of the bride. If, however, there has been any ill feeling and resentment by the groom's parents because of the opposition of the bride's family, by all means let the latter be generous enough to smooth things over by calling first. Those to be considered are the bride and groom—their happiness should be paramount, and this will certainly be increased by cordial relations between the two families. [545].

ADDRESSES

MILLINERY LESSONS

WHere can I take lessons in designing and making hats? How can I keep in touch with the latest styles after completing the course? Does Vogue ever engage ladies' maids for their subscribers?

Ans.—We recommend you to take lessons in hatmaking and designing at the Pratt Institute, 215 Ryerson Street, Brooklyn, N. Y. We also recommend the Young Women's Christian Association, 7 East 15th Street, and the Manhattan Trade School, 233 West 14th Street.

Vogue will always keep you in touch with the latest styles, and you might also subscribe to a trade paper, such as the Millinery Trade Review, 13 Astor Place. We do not engage ladies' maids, but we can recommend Mrs. L. A. Seeley, 23 West 39th Street, and Charlotte G. Dahn, 418 Fourth Avenue, as reliable employment bureaus. [523]

SHOPPING THROUGH VOGUE

Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

The fee for this shopping service is 25 cents for each article purchased, irrespective of cost or quantity.

VOGUE SHOPPING BUREAU
11 East 24th Street New York

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

THE SALE AND EXCHANGE

Under the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS: Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

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1 December, '06

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

188. Exquisite berthas, collars, glove handkerchiefs, fichus in the finest Carrickmacross and Limerick laces. Suitable for gifts. Very reasonable.

190. Point lace wedding veil, cost $1200; will sell for $500.

191. Fur-lined gray broadcloth box coat, squirrel collar. Three-quarter length; size 38; worn one year. Cost, $65.00; sell, $30.00.

192. Rare and unusually handsome old silver lustre tea set; sugar bowl, creamer and tea pot, in perfect condition; can be seen by appointment.

193. Cadet blue crêpe de chine, silk-lined, trimmed in heavy blue lace and panne velvet same shade. Cream Valenciennes lace yoke and undersleeves. Positively never worn. Bust 38 to 40.

201. Two oil paintings, celebrated artist; box frame $40.00 each.

202. Imported white voile gown, new this fall. Bust 38. Skirt, 43. Cost, $125.00; sell, $50.00. Trimming val lace and embroidery.

203. Tan cloth evening coat, fit any size (never worn). Trimming real lace hand-embroidery; pink brocade lining; cost, $150.00; sell, $75.00. Oxford gray cloth suit, bust 38, (never worn) hand-embroidered, cost, $125.00; sell, $65.00. Black chiffon broadcloth suit, bust 38 (worn once) cost, $125.00; sell, $50.00.

SPECIAL SERVICES

176. College graduate would instruct, in general subjects, women who feel education incomplete. Has traveled and would prepare ladies for trip abroad.

TEACHING

200. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

HAND WORK

178. Hand-embroidered petticoat flounces; $5.00 up.

187. Artistic, hand-embroidered maternity gowns; $25.00 up.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Fairchild.—In Manchuria, on 16 December, Nelson Fairchild, Vice-Consul General at Mukden.

Livingston.—Suddenly, at Peekskill, N. Y., on Tuesday, 18 December, 1906, Edward Livingston of 17 East 74th Street, New York, in the 73d year of his age.

Vail.—20 December, 1906, Davis Righter Vail, son of Theodore Newton Vail, aged 36 years.

ENGAGED

Kendall-Denny.—Miss Katharine Varnum Kendall, daughter of Mr. W. Beals Kendall to Mr. Marshall Denny of Allegheny, Pa.

WEDDINGS TO COME

D'Andigne-Goddard.—29 December, Providence, R. I.

Jennings-Auchincloss.—11 January, at the residence of the bride.

Little-Kobb.—8 January, All Angel's Church.

Morton-Comstock.—27 December, at Rome, N. Y.

Spaulding-Perkins.—29 December, at Buffalo.

WEDDINGS

Harrison-Roberts.—Mr. Harry Waln Harrison and Miss Frances Roberts, daughter of Mrs. Caroline Thomson Roberts, were married on Saturday, 22 December, in St. Mark's Church, Philadelphia.

Lloyd-Trowbridge.—Mr. Herbert Lloyd and Miss Julia A. Trowbridge, daughter of the late George Trowbridge, were married on Thursday, 20 December, in the Brick Presbyterian Church. Matron of honor: Mrs. Douglas Elliman. Bridesmaids: Miss Louise Trowbridge and Miss Anabel G. Van Nostrand. Ushers: Mr. Arthur Delano Wecker, Jr., M. Bernon S. Prentice, Mr. Douglas L. Elliman, Mr. Harry B. Hollins, Jr., Mr. Milton L. Hitchcock and Mr. Frederick Anman.

INTIMATIONS

Badminton.—The Saturday Evening Badminton Club has this week sent out invitations for the season opening 2 February.

Bates.—Mr. and Mrs. T. Towar Bates have closed their house at Convent, N. J., and are at 43 East Fifty-eighth Street for the winter.

Boas.—Mr. and Mrs. Emil L. Boas have returned from their country place at Greenwich, Conn., to their city home.

Bramwell.—Mr. and Mrs. J. Arthur Bramwell have returned from their wedding trip, and are at 70 West Forty-ninth Street for the winter.

Brown.—Mrs. Herbert Pomeroy Brown will be at home on Tuesdays at No. 67 East Fifty-fourth Street.

Brown.—Mr. and Mrs. John Crosby Brown will return from Orange, N. J., after the holidays.

Coppell.—Miss Elizabeth Coppell is passing the winter with her sister, Mrs. Edgar H. Booth.

Flint.—Mr. and Mrs. Charles R. Flint are at No. 4 East Thirty-sixth Street.

Pease.—Mr. and Mrs. W. Albert Pease, Jr., have returned from Hempstead, L. I., and are at No. 37 Madison Avenue for the winter.

Stokes.—Mr. and Mrs. I. N. Phelps Stokes have arrived from Europe.

Van Beuren.—Mr. and Mrs. Michael Van Beuren have taken an apartment at the St. Regis for the winter.

Winterfeldt.—Mr. and Mrs. Hans Winterfeldt passed last Sunday at Lakewood.

DANCES

Alexander.—A dance was given on Thursday, 20 December, by Mr. Charles B. Alexander for Miss Harriet Alexander, at No. 4 West 58th Street. The cotillion was led by Mr. Worthington Whitehouse dancing with Miss Alexander.

Boardman.—A dance will be given on Wednesday, 2 January, by Mrs. Lansdale Boardman for Miss Clarinda Boardman, at Sherry's.

Fairfax.—A dance will be given on Wednesday, 9 January, by Mrs. Hamilton R. Fairfax for Miss Katharine Van Rensselaer Fairfax, at Sherry's.

Gerry.—A dance will be given on Monday, 14 January, by Mrs. Eldridge T. Gerry.

Havemeyer.—A dance will be given by Miss Henry O. Havemeyer on Friday, 18 January, for Miss Electra Havemeyer at Sherry's.

Henry.—A dance will be given on Friday, 28 December, by Mrs. Howard Henry for Miss Grace Henry at Sherry's.

Iselin.—A dance will be given on Friday, 4 January, by Mrs. Adrian Iselin for Miss Louise Iselin at Sherry's.

Junior Cotillion.—The second dance will take place on Tuesday, 8 January, at Sherry's.

Mills.—A dance will be given by Mrs. Ogden Mills on Friday, 18 January, at No. 2 East 69th Street.

Sloane.—A dance will be given on Friday, 11 January by Mrs. William Douglass Sloane at No. 2 West Fifty-second Street.

Hurry.—A dance will be given on Tuesday, 1 January, by Mrs. Randolph Hurry for Miss Dorothy Hurry, at Delmonico's.

Whitridge.—A dance will be given on Tuesday, 22 January, by Mrs. Frederick W. Whitridge.

WASHINGTON

WEDDINGS

Archer-Middleton.—Captain Percy F. Archer and Miss Ethel Middleton, daughter of Mr. D. W. Middleton, were married on Tuesday, 18 December, at the residence of the bride. Maid of honor: Miss Isabel Maury Middleton. Best man: Major John Lejeune. The Rev. Richard P. Williams, of Trinity Church, officiated.

Cloman-Clement.—Captain Sidney A. Cloman, military attaché of the American Embassy at London, and Miss Flore Louise Clement, were married on Tuesday, 18 December, at the residence of Mr. John Hays Hammond, in Lakewood, N. J. Bridesmaids: Miss Betty Hammond and Miss Lillian Woodward. Best man: Commander A. T. Long, U. S. N. The Rev. Dr. William Gutherie, of San Francisco, officiated.

Faison-Sowers.—Major Samson Lane Faison, U. S. A., and Miss Eleanor Sowers, daughter of Dr. Z. T. Sowers, were married on Wednesday, 19 December, at the residence of the bride. Matron of honor: Mrs. Charles Carroll, of Baltimore. Best man: Dr. William F. M. Sowers. Ushers: General James Allen, U. S. A., Dr. Clyde S. Ford, U. S. A., Pay Director Leeds Kerr, U. S. N., and Major Joseph Crabbs, U. S. A. The Rev. Dr. Wallace Radcliffe officiated.

DINNERS

The President.—A dinner will be given by the President and Mrs. Roosevelt on Friday, 4 January, which will be followed by a musical.

Durand.—A dinner was given by the British Ambassador and Lady Durand on Tuesday, 25 December, for the Embassy staff.

Elkins.—A dinner was given by Senator and Mrs. Elkins on Sunday, 23 December.

Fairbanks.—A dinner was given by the Vice-President and Mrs. Fairbanks on Saturday, 22 December.

Foraker.—A dinner was given by Senator and Mrs. Foraker on Monday, 24 December.

Hopkins.—A dinner will be given by Senator and Mrs. Hopkins on Friday, 11 January.

Kean.—A dinner will be given by Senator and Miss Kean on Saturday, 12 January.

Shaw.—A dinner will be given by the Secretary of the Treasury and Mrs. Shaw on Tuesday, 8 January for the President and Mrs. Roosevelt.

Taft.—A dinner will be given by the Secretary of War and Mrs. Taft on Wednesday, 2 January.

DANCES

Bachelor's Cotillions.—The first of the Bachelor's Cotillions will be given on Wednesday, 2 January, at the New Willard.

Gaff.—A dance will be given by Mrs. Thomas T. Gaff on Tuesday, 8 January.

Kean.—A dance will be given by Miss Kean, sister of Senator Kean, on Saturday, 12 January.

Sixty Couples Cotillion.—The Sixty Couples will be given at Rauscher's on Monday, 7 January.

Subscription Dance.—A subscription dance was held at Rauscher's on Tuesday, 25 December.

Walsh.—A dance will be given by Mrs. Thomas F. Walsh on Monday, 31 December.

RECEPTIONS

Calderon.—Mme. Calderon, wife of the Minister of Bolivia, will give a reception on Saturday, 29 December.

Depew.—Mrs Depew, wife of Senator Depew, will give a reception on Tuesday, 1 January, from 3 until 7.

Fairbanks.—Mrs. Fairbanks will give a reception on Wednesday, 9 January.

Harlan.—Mr. Justice and Mrs. Harlan gave a reception on Saturday, 22 December.

Pinchot.—Mr. and Mrs. James Pinchot and Mr. Gifford Pinchot will give their usual reception to the American Forestry Association on Tuesday, 8 January.

INTIMATIONS

White House.—The President and Mrs. Roosevelt will give a reception on Thursday, 3 January, for the Diplomatic Corps.

Cabinet.—Navy.—Mrs. Metcalf, wife of the Secretary of the Navy, has stopping with her during the Christmas holidays, Miss Amy Bowles, of California, who is at school in New York.

Postmaster General.—Mrs. Cortelyou, wife of the Postmaster General, will not receive on Wednerdays during the coming season, nor will she take part in any of the official functions of the winter owing to the recent death of her father.

Senate.-Depew.—Mrs. Depew will give receptions on Thursdays, during January and February.

Fairbanks.—Mrs. Fairbanks will give receptions on Wednesdays in January.

Knox.—Mrs. Knox will give receptions on the first and second Thursdays in January.

Simmons.—Senator and Mrs. Simmons and Miss Simmons, of North Carolina will spend the winter at the Highlands.

Macon.—Representative and Mrs. Macon and Miss Macon are at the Driscoll for the season.

FORM OF SUBSCRIPTION

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C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cub=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—15 Jan., 19 Feb..... M
Boston Symphony Orchestra—10, 12 Jan., 21, 23 Feb., 22, 23 Mar..... C
Boston Symphony Quartet—11 Jan., 22 Mar... M
Franko's Concerts of Old Music—3, 31 Jan., 14 Feb..... M
Grasse—Violin recital—29 Jan..... M
Herbert's Orchestra—30 Dec.....D T
Horzowski—Piano recital—30 Dec., 6 Jan..... C
Kaltenborn Quartet—16 Jan., 27 Feb..... M
Kneisel Quartet—8 Jan., 5 Feb., 5 Mar., 2 Apl. M
Lhevinne—Piano recital—13 Jan..... C
Marum Quartet—24 Jan., 21 Feb..... Cub
Musical Art Society—7 Mar..... C
N. Y. Symphony Orchestra—29, 30 Dec., 19, 20 Jan., 2, 3 Feb., 9, 10 Mar..... C
Olive Mead Quartet—17 Jan..... M
Oratorio Society—27 Dec., 19, 26, Mar..... C
People's Symphony Concerts—27 Dec., 31 Jan., 21 Mar.....Cub
People's Symphony Concerts—28 Dec., 1 Feb., 22 Mar..... C
People's Symphony Chamber Music Club—18 Jan., 8 Feb.....Cub
Philharmonic Society—4, 5, 25, 26 Jan., 8, 9 Feb., 1, 2, 15, 16 Mar..... C
Russian Symphony Concerts—17 Jan., 7, 28, Feb., 14 Mar..... C
Symphony Concerts for Young People—19 Jan., 9 Feb., 2, 30 Mar..... C

PROGRAMMES IN ADVANCE

The People's Symphony Concerts, under the directorship of Franz X. Arens, will give its second pair of concerts at Cooper Union Hall, Thursday, 27 December, at 8.15 P. M., and at Carnegie Hall, Friday, 28 December, at 8.15 P. M. It may be noted that the Grieg suite, to be played at both concerts, received the greatest number of votes in the contest for the Request Programme.

Solist: Miss Marguerite Stillwell.

Overture, Jubilee.....Weber
Symphony, G minor..... Mozart
Concertstueck for Piano and Orchestra.....Weber
Miss Marguerite Stilwell, Pianist
Peer Gynt Suite.....Grieg

The New York Symphony Orchestra's fifth pair of concerts will be devoted exclusively to Tschaikowsky. They are announced to take place at Carnegie Hall, Saturday evening, 29 December, at 8.15, and Sunday afternoon at 3 o'clock.

Conductor: Mr. Walter Damrosch.
Soloist: Mr. Josef Lhévinne.
Programme:

Romeo and Juliet.....Tschaikowsky
Overture, Fantasy (From Shakespeare's tragedy)
Concerto for Piano with Orchestra...Tschaikowsky
Mr. Lhevinne
Symphonic Suite No. 3.....Tschaikowsky
Elegie, Andante molto cantabile
Valse melancolique, Allegro moderato
Scherzo, Molto Vivace
Thema con Variationi

PAST CONCERTS

Miss Germaine Schnitzer, the young Austrian pianiste who has come to this country for the first time to make a tour under the direction of Loudon Charlton, gave a recital at Mendelssohn Hall, Tuesday, afternoon, 18 December. The artist created an exceedingly favorable impression.

The programme was as follows:

Prelude and Fugue, A minor.....Bach-Liszt
Carneval.....Schumann
a. Benediction de Dieu dans la solitude Harmonies poetiques et religieuses.....Liszt
b. Ballade, A flat.....Chopin
c. Two Etudes..... "
a. Ballet de Rosamonde.....Schubert-Fischhof
b. Toccata.....Saint-Saens
c. Military March.....Schubert-Taussig

The Olive Mead Quartet, composed of Olive Mead (director of the Woman's Philharmonic Society), Elizabeth Houghton, Gladys North and Lillian Littlehales, began its fourth season of concerts at Mendelssohn Hall, Thursday evening, 20 December.

OPERATIC NOTES

MR. Hammerstein's season at the Manhattan Opera House is steadily increasing in public favor every week. On only very few occasions in the past have finer performances of either Don Giovanni or Carmen been given here than those recently witnessed at the 34th Street house.

Mr. Renaud, whose portrait we published last week is unquestionably the greatest Don on the stage to-day, and, even the famous Maurel in his prime never surpassed, or perhaps equalled, the younger Frenchman in this rôle.

Mr. Renaud's Escamillo has also established a new standard here for the part of the popular toreador.

We have previously stated that during the opening weeks Mr. Hammerstein's male singers seemed to monopolize the honors at the expense of the female contingent. Since that writing, however, two sopranos—Mme Bressler-Gianoli and Mme. Donalda—have made successful débuts, the former having disclosed a Carmen almost as fascinating, heartless and vocally effective as that of Calvé—say ten years ago. The joys of Carmen's première were further enhanced by the charming Micaela of Mme. Donalda and the superb Don José of M. Dalmorès.

We have in preparation a special article about these fine artists, accompanied by portraits and later we hope to tell of Mr. Hammerstein's interesting plan to give model Bayreuth performances next season of Wagner's tetralogy of the Nibelungen Ring.

Mme Melba, whose son George Armstrong, was married in London, 18 December, sailed from England on the Caronia, 22 December.

Mr. Conried announces that Delibe's Lakme will be presented at the Metropolitan Opera House for the first time since 1891, on Friday evening, 28 December.

The cast will include Mme. Sembrich, Miss Jocoby and MM. Rousselière and Journet.

The first performance of Siegfried this season is scheduled for the Saturday matinée, 29 December.

Mme. Eames is expected to make her reentry with the Metropolitan company in La Tosca, 2 January.

Next week, Vogue will publish a photograph and an exclusive and interesting interview with Miss Geraldine Farrar, Mr. Conried's popular young American soprano.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Wright Lorimer in The Shepherd King
Astor Theatre, B'way and 45th St.
The Daughters of Men
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St and B'way
Henri de Vries in the Double Life
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor 39th St.
The Blue Moon
Criterion Theatre, 44th St. and Broadway
Hattie Williams in The Little Cherub
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Maude Adams in Peter Pan
Garden Theatre, 27th St. and Madison Ave.
Madam Butterfly
Garrick, 35th St and B'way
Wm. Gillette in Clarice
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Great Decide and About Town
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocrites
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd Ave.
All Star Vaudeville
125th Street Theatre, bet. Park and Lex. Aves.
The Millionaire
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in The Girl Who Has Everything
Lincoln Sq. Theatre, 66th St. and B'wy
Dixey in The Man on The Box
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Mrs. Fiske in The New York Idea
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilson in The Three of Us
Manhattan Theatre, 33rd St. and B'way
Wilton Lackaye in The Law and The Man
Majestic, 59th St. and B'way
Henry Woodruff in Brown of Harvard
New Amsterdam Theatre, West 42nd St.
Richard Carle in The Spring Chicken
New York Theatre, B'way and 45th St.
Dockstader's Minstrels
Princess Theatre, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Matinees Mon., Tues. Wed., Fri.,
Alla Nazimova in Hedda Gabler
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 29th St. and B'way
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SEE TEXT, PAGE 11

VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 410 PUBLISHED 27 DECEMBER

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

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***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 410

THe skirt illustrated, and the subject of the current pattern is to match the coat published in last week's issue It may also be used equally well for a separate skirt.

It has a broad box plait down the middle of the front and back, the remainder being circular. If worn as part of a complete costume with the coat, it is trimmed with bias bands of velvet and small wedge-shaped pieces on each plait, as illustrated, also in accordance with the trimming on the coat. The pattern may be used as a perfectly plain circular skirt, if desired, the only necessity being that of allowing sufficient for seams at the back and front edges of the two circular half skirts. The front plait edges are stitched some way down the length, but use of the back plait only to the depth of the pinned.

An excellent way to arrange this is to stitch the plait edges apart from the skirt, and make the under side of the plait neat with a facing. Then add false hems or pieces to the back edges of the skirt proper, and make them meet. Then finish off the top edge of the plait by binding it and making it hook up to the waistband. By this means the placket does not require to be so long as if one side of the plait were fastened to the skirt. The strips of velvet, unless ribbon velvet be used, must be cut on an exact bias, otherwise they will not set well to the shape of the skirt. Ribbon velvet will not be as satisfactory on account of being on a straight edge, and consequently unyielding. Braid is different, as it is always elastic to a certain extent, and can be tightened along the upper edge and pressed flat by a hot iron.

If any foundation be required, a dropskirt will be found the most satisfactory, and this is, of course, always cut in gores to prevent sagging.

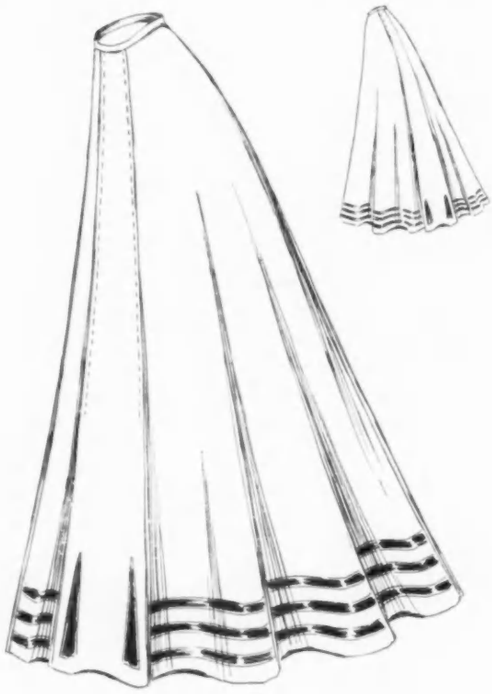
The necessary quantity of fifty-four inch wide cloth for this skirt is four yards, out of which there will be remnants almost sufficient for the coat, so that at least half the quantity necessary for a coat alone can be dispensed with.

Should the cloth have to be cut one way only, it must be used singly; and, as in the diagram, one circular gore and one of the plaits be cut, then the other gore to face the first, and the second box plait. If it be tweed or a texture that may be doubled end to end, the two gores may be cut at once, and the back and front plaits as in the diagram, but respectively from the upper and lower pieces of the cloth, one at a time, as they are not the same size. The diagram shows only the back one, the front being slightly smaller.

The skirt will cut without any remnants out of forty-six inch wide material, which will exactly take in the circular gores.

The pattern consists of half of each of the box plaits (the centre edge of each representing a fold), and one gore.

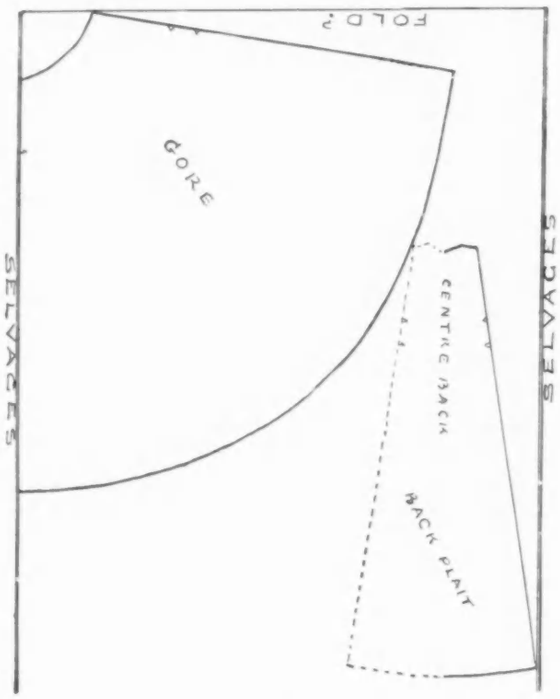
It is best to face the front edge to the depth of the trimming, with silk or anything preferred, cut to exactly match the shape of the skirt.



VOGUE'S COUPON PATTERN NO. 410.—TAILOR SKIRT

For description, see this page. Cut paper pattern No. 410 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 411. Riding Habit Coat



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

ONe can make the prettiest kind of a quilt for a baby's bassinet from squares of krinkledown, crocheted together with bands of fluffy self-tone (or contrasted) wool. The squares first should be closely buttonholed with the same wool, using a heavy shoe-thread needle, and after that the crocheting done in stripes between, and then across. An easier way, perhaps, is to first crochet the straps, the full length ones and short ones to cross between. Then attaching to squares with the crocheted bands.

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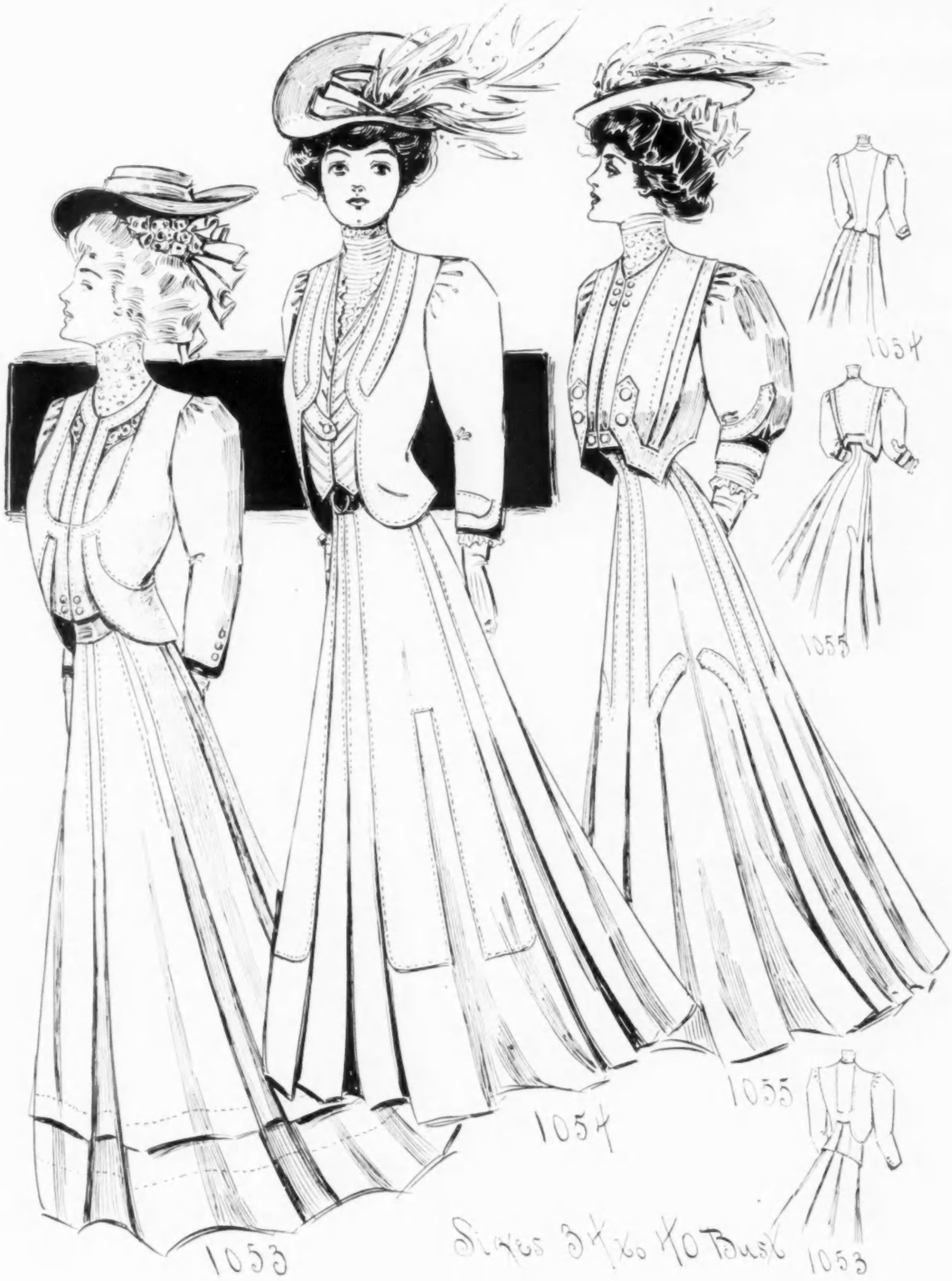

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

INDICTED FOR CRUELTY IN TRANSIT

MAssachusetts appears to have secured the first indictment of the season against a railway, for cruel treatment of cattle in transit. The Suffolk Grand Jury, at the latest sitting, charging the New York Central and its Hudson River Railroad Company, with unnecessary cruelty and inhuman treatment of cows and calves shipped over the road in July. When the public realizes how dangerous to health is the flesh of animals which have been tortured for days before being slaughtered, there will be a demand that they be killed near the stock yards where they are raised and that their subsequent transport be in refrigerator cars.

MARBLE PALACE HURTS THE A. S. P. C. A.

Some one recently inquired of the New York Herald why the A. S. P. C. A. does not send out a competent inspector to overlook the hansom cab horses seen daily on Fifth Avenue? Almost without exception they are under weight, undersized, and in a miserable condition, whereas the very hard work to which they are doomed requires animals quite the reverse. The plea of no funds to pay inspectors will not avail with this critic, for he points to what he calls the audacious building which the Society uses as its headquarters. Of this he says in effect that its continued use as headquarters needs explanation, as the Society is constantly appealing for funds although the large amount of capital involved in the purchase of the site, and the cost of the handsome building, its equipment and maintenance, is thus allowed to lie idle. It is known that the failure on the part of the A. S. P. C. A. to keep the promises they made last spring to make the headquarters a source of income, is costing the Society dear in members and in legacies.

RETRENCHMENT NEEDED

In its latest appeal for funds, dated 26 November, 1906, and signed by President Wagstaff, the statement is made that "the fees for dog licenses do not exceed the necessary expenditure of the properly carrying on that single department of the Society activities." In the report of the year 1905 it was admitted that the dog license fees for that single year amounted to as much as $69,000, in round numbers. It was also stated that it had required some $70,000, in round numbers, to run that single department! To maintain three shelters—(Exhibit A in this class is little more than a shed at East River and One Hundred and Second Street); to pay for the few men necessary to drive the collection wagons, to run the shelters, including care of the little animals, and the final despatch of the majority, it requires so enormous a sum as $70,000 annually. Truly the economy of such use of funds is not apparent.

A GOOD SAMARITAN

Some one has been telling Tribune readers of a woman who in taking a daily constitutional about the streets of New York has conceived the idea of giving the animals pleasure by feeding them with lumps of sugar and other dainties. She has a capacious hand satchel, which she fills with squares of sugar and sections of apples for her equine friends, and she changes her route nearly every day, never passing a poor tired horse on her way that she does not stop to pet him and talk to him. Occasionally the birds come in for a share of attention, receiving bread crumbs and canary seed, and forlorn, homeless cats, meeting her, are usually carried to the vicinity of a butcher shop and regaled with tempting morsels of meat. Would that all kindness to animals were of so practical a nature.

STUPIDITY WELL PUNISHED

Stockbridge (Mass.) is represented as worried by a dog tax question which has some peculiar features. Mrs. Oscar Iasigi of Boston, who is the largest tax payer in the town of Stockbridge, where she has a summer home, has, it is said, declared that she will withdraw her personal tax and have it transferred to Boston because of the shooting of her Airedale terrier, Mack, in November by the town authorities. It is contended by the Selectmen that Mack had no license number on his collar, and that he was mad. As they appear not to adduce any proof to the correctness of this diagnosis, Mrs. Iasigi was justly indignant. She closed her villa and declared her intentions as stated. If the lady adheres to her resolution and transfers her personal tax it will teach not alone the Stockbridge Selectmen, but others that the silly and baseless claim that a dog is mad will not save those who destroy the dog property of others. What the Selectmen of Stockbridge should do is read up a bit on hydrophobia, so that in future they will save themselves from the expensive folly of mistaking thirst, a fit of indigestion or some other need or minor ailment for that rarest of diseases, rabies.

ANNUITIES FOR PETS

By the will of a wealthy property owner, Benjamin D. Weedon, of Providence (R. I.), bequests are made for the support of a favorite mare, two dogs, and a parrot. A special trust fund of $10,000 is set apart, from the income of which payments will be made annually for the support of his favorite mare Kitty $150.00; his dog Laddie $100.000; his parrot Captain Corcoran $50.00 and his wife's pug dog Puck, $100.00. The whole estate is valued at nearly $1,000,000.

SPORT AS PROTECTED TO-DAY

The automobile has been put to a new use this autumn out in Montana, near Billings, where a touring car was used to hunt elk, for the purpose of securing venison for a big barbecue given at the Montana State Convention of Elks in Billings (Montana). When within three hundred yards of the automobile the animals scented danger and stopped to reconnoitre. The leader, a magnificent bull with high, wide spreading antlers, sniffed the air suspiciously, but unfortunately got within range of the hunter's rifles, and was stretched out quivering on the rocks, while his frightened companions broke for cover. The antlers of the bull, which were of the twelve-pointed variety, according to the Sun, will grace the halls of the order that is named for the animal which gave them up without an opportunity to defend himself. And that is considered a "sport" befitting a Christian people. Five men with an automobile for swift pursuit and armed with rifles, at long distance shoot a bull without the least danger to themselves, in a game preserve. Sport, indeed! It was no more dignified a proceeding than goes on daily at abbatoirs.

RIDDING CATS OF FLEAS

In the course of some helpful suggestions for ridding cats and kittens of fleas (published in the Cat Journal) Mrs. D. B. Champion recently stated that house fleas, sand fleas, and animal fleas are not all of the same type. Pet animals do not, according to this authority, fill the house with fleas. On the contrary house fleas are caused by using mattings or fitted carpets (which are not moved for months) or by want of cleanliness, so lovers of animals should disabuse the minds of animal haters of a few fallacies. Eggs from animal fleas do hatch out in carpets, cracks, etc., but they invariably return to the animals and seldom attack human beings. It is quite impossible to free a small animal from fleas if the said animal inhabits all parts of the house, and runs in and out of doors, as the only way to exterminate fleas is to stop all cracks in floors, wainscots, etc. Now this would be impossible with a whole house; therefore the only way with the house pet is to comb, wash or use flea powder several times during the hot season. Then, too, one should remember, that even our severe winters do not rid the cats

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A GOOD COMPLEXION

Dr. Campbell's Safe Arsenic Complexion Wafers and Fould's Medicated Arsenic Complexion Soap are **The World's Greatest Facial Remedies and Restore Injured Complexions to the Beauty and Purity of Youth.**

These marvelous beautifiers of the complexion, skin and form are wonderfully effective, and are absolutely safe and harmless. Sold at department stores and by good druggists generally.

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Richly illustrated Beauty Book, containing valuable and helpful suggestions for ladies, mailed free.

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Builds up the RELAXED TISSUES and MUSCLES of the FACE and NECK. Nourishes the [illegible] removes BLACKHEADS, BLEMISHES and BLOTCHES. Price 50c. Explicit directions [illegible] jar. For sale at all [illegible] Dry Goods Stores, or address

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Dept V, Bedford Park, New York

"LADY BARBARA"
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Felt Hat—trimmed Velvet and Novelty Quills.
Can be had in any color or combination.

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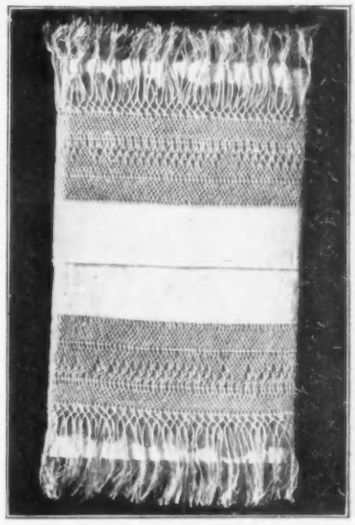

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

INDICTED FOR CRUELTY IN TRANSIT

MAssachusetts appears to have secured the first indictment of the season against a railway, for cruel treatment of cattle in transit. The Suffolk Grand Jury, at the latest sitting, charging the New York Central and its Hudson River Railroad Company, with unnecessary cruelty and inhuman treatment of cows and calves shipped over the road in July. When the public realizes how dangerous to health is the flesh of animals which have been tortured for days before being slaughtered, there will be a demand that they be killed near the stock yards where they are raised and that their subsequent transport be in refrigerator cars.

MARBLE PALACE HURTS THE A. S. P. C. A.

Some one recently inquired of the New York Herald why the A. S. P. C. A. does not send out a competent inspector to overlook the hansom cab horses seen daily on Fifth Avenue? Almost without exception they are under weight, undersized, and in a miserable condition, whereas the very hard work to which they are doomed requires animals quite the reverse. The plea of no funds to pay inspectors will not avail with this critic, for he points to what he calls the audacious building which the Society uses as its headquarters. Of this he says in effect that its continued use as headquarters needs explanation, as the Society is constantly appealing for funds although the large amount of capital involved in the purchase of the site, and the cost of the handsome building, its equipment and maintenance, is thus allowed to lie idle. It is known that the failure on the part of the A. S. P. C. A. to keep the promises they made last spring to make the headquarters a source of income, is costing the Society dear in members and in legacies.

RETRENCHMENT NEEDED

In its latest appeal for funds, dated 26 November, 1906, and signed by President Wagstaff, the statement is made that "the fees for dog licenses do not exceed the necessary expenditure of the properly carrying on that single department of the Society activities." In the report of the year 1905 it was admitted that the dog license fees for that single year amounted to as much as $69,000, in round numbers. It was also stated that it had required some $70,000, in round numbers, to run that single department! To maintain three shelters—(Exhibit A in this class is little more than a shed at East River and One Hundred and Second Street); to pay for the few men necessary to drive the collection wagons, to run the shelters, including care of the little animals, and the final despatch of the majority, it requires so enormous a sum as $70,000 annually. Truly the economy of such use of funds is not apparent.

A GOOD SAMARITAN

Some one has been telling Tribune readers of a woman who in taking a daily constitutional about the streets of New York has conceived the idea of giving the animals pleasure by feeding them with lumps of sugar and other dainties. She has a capacious hand satchel, which she fills with squares of sugar and sections of apples for her equine friends, and she changes her route nearly every day, never passing a poor tired horse on her way that she does not stop to pet him and talk to him. Occasionally the birds come in for a share of attention, receiving bread crumbs and canary seed, and forlorn, homeless cats, meeting her, are usually carried to the vicinity of a butcher shop and regaled with tempting morsels of meat. Would that all kindness to animals were of so practical a nature.

STUPIDITY WELL PUNISHED

Stockbridge (Mass.) is represented as worried by a dog tax question which has some peculiar features. Mrs. Oscar Iasigi of Boston, who is the largest tax payer in the town of Stockbridge, where she has a summer home, has, it is said, declared that she will withdraw her personal tax and have it transferred to Boston because of the shooting of her Airedale terrier, Mack, in November by the town authorities. It is contended by the Selectmen that Mack had no license number on his collar, and that he was mad. As they appear not to adduce any proof to the correctness of this diagnosis, Mrs. Iasigi was justly indignant. She closed her villa and declared her intentions as stated. If the lady adheres to her resolution and transfers her personal tax it will teach not alone the Stockbridge Selectmen, but others that the silly and baseless claim that a dog is mad will not save those who destroy the dog property of others. What the Selectmen of Stockbridge should do is read up a bit on hydrophobia, so that in future they will save themselves from the expensive folly of mistaking thirst, a fit of indigestion or some other need or minor ailment for that rarest of diseases, rabies.

ANNUITIES FOR PETS

By the will of a wealthy property owner, Benjamin D. Weedon, of Providence (R. I.), bequests are made for the support of a favorite mare, two dogs, and a parrot. A special trust fund of $10,000 is set apart, from the income of which payments will be made annually for the support of his favorite mare Kitty $150.00; his dog Laddie $100.000; his parrot Captain Corcoran $50.00 and his wife's pug dog Puck, $100.00. The whole estate is valued at nearly $1,000,000.

SPORT AS PROTECTED TO-DAY

The automobile has been put to a new use this autumn out in Montana, near Billings, where a touring car was used to hunt elk, for the purpose of securing venison for a big barbecue given at the Montana State Convention of Elks in Billings (Montana). When within three hundred yards of the automobile the animals scented danger and stopped to reconnoitre. The leader, a magnificent bull with high, wide spreading antlers, sniffed the air suspiciously, but unfortunately got within range of the hunter's rifles, and was stretched out quivering on the rocks, while his frightened companions broke for cover. The antlers of the bull, which were of the twelve-pointed variety, according to the Sun, will grace the halls of the order that is named for the animal which gave them up without an opportunity to defend himself. And that is considered a "sport" befitting a Christian people. Five men with an automobile for swift pursuit and armed with rifles, at long distance shoot a bull without the least danger to themselves, in a game preserve. Sport, indeed! It was no more dignified a proceeding than goes on daily at abbatoirs.

RIDDING CATS OF FLEAS

In the course of some helpful suggestions for ridding cats and kittens of fleas (published in the Cat Journal) Mrs. D. B. Champion recently stated that house fleas, sand fleas, and animal fleas are not all of the same type. Pet animals do not, according to this authority, fill the house with fleas. On the contrary house fleas are caused by using mattings or fitted carpets (which are not moved for months) or by want of cleanliness, so lovers of animals should disabuse the minds of animal haters of a few fallacies. Eggs from animal fleas do hatch out in carpets, cracks, etc., but they invariably return to the animals and seldom attack human beings. It is quite impossible to free a small animal from fleas if the said animal inhabits all parts of the house, and runs in and out of doors, as the only way to exterminate fleas is to stop all cracks in floors, wainscots, etc. Now this would be impossible with a whole house; therefore the only way with the house pet is to comb, wash or use flea powder several times during the hot season. Then, too, one should remember, that even our severe winters do not rid the cats

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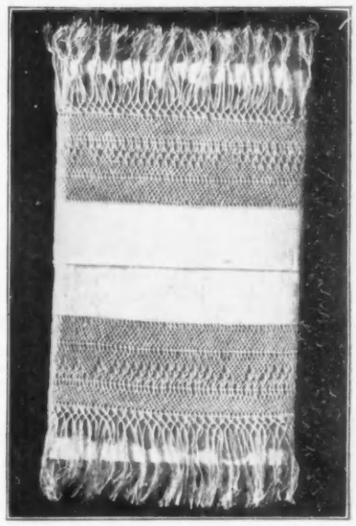

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3-piece set, Chemise, Corset Cover, Drawer, **6.50**
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PARIS

(Continued from page 964)

and those feathers have grown larger until now they make of the head a mass as large and much more dense than did ever the most reviled hat. Three or four enormous ostrich plumes frequently encircle the head and twine lovingly round the neck, and there are extravagant devices which show clusters of black marabouts fastened into gold-embroidered black velvet, that looks for all the world like a bunch of feather dusters! The hair is each day dressed more loosely and to stand out further, and it is no exaggeration to say that some of the silhouettes are reminiscent of the feathered headgear of the tambour-majors in Hugo's Waterloo. And the last state of the poor man behind is worse than the first.

Some of the modified arrangements, however, are very picturesque; fancy the grace of the silhouette that shows green plumes flowing downwards from gold gauze bands studded with large cabuchons. The gown worn with this was a very short-waisted Empire of green velvet, with gold gauze ribbons (that defined the bust) tied under the shoulder-blades in tiny loops from which, held in place by a huge cabuchon, there flowed ends that descended to the ground. The point of a gold slipper showed itself from beneath the shimmering folds of velvet, and when a glove was removed you saw that the only jewel worn was an enormous emerald placed above the first joint of the index finger.

How to successfully soften the hard lines of the tailor made and still keep it simple, has been for years a task dear to the heart of the Parisienne. To know how triumphantly she has succeeded you must go to the Sunday races, or to walk in the Bois before midday on a sunny morning. The velvet tailor-made is the latest development, and I saw Madame Tristan Bernard, the chic little wife of the successful dramatic author, in a delicious example in dark blue, with a shortish skirt, and an abbreviated little coatee opening over a man's waistcoat of dark blue silk dotted with lighter blue, and a cravat of lace. The hat was a black tricorne set most audaciously on one side of the puffed out hair, with a moderate-sized shaded blue feather held in place by a great blue brooch.

It was at a première I saw the following most original gown. Imagine a dress of Irish crochet, exquisite Irish crochet—small motifs standing up in high relief on the finest ground, and the whole dress worked with a view to its completed form, c'est a dire, the skirt in a pattern that grew handsomer as it descended to the foot, the open fronts of the closely fitting, three-quarter jacket bordered in the same way. It was dyed a medium blue with a good deal of grey in it; the chemisette of shirred chiffon was of exactly the same tint, and the only note that broke the unity of color was one enormous rose, black, of silk and velvet, with a silver heart, that fastened the points of the coat where they met under the bust. The hat had a crown of gathered crochet, and a brim of drawn chiffon, and these were united by a black velvet ribbon that hung in very long ends down the back, and a wreath of smaller black and silver roses.

Paris, December, 1906. Aube de Siècle.

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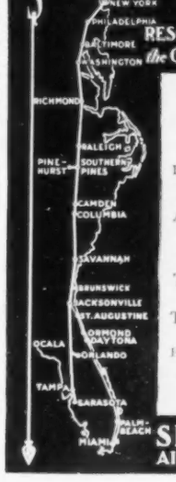

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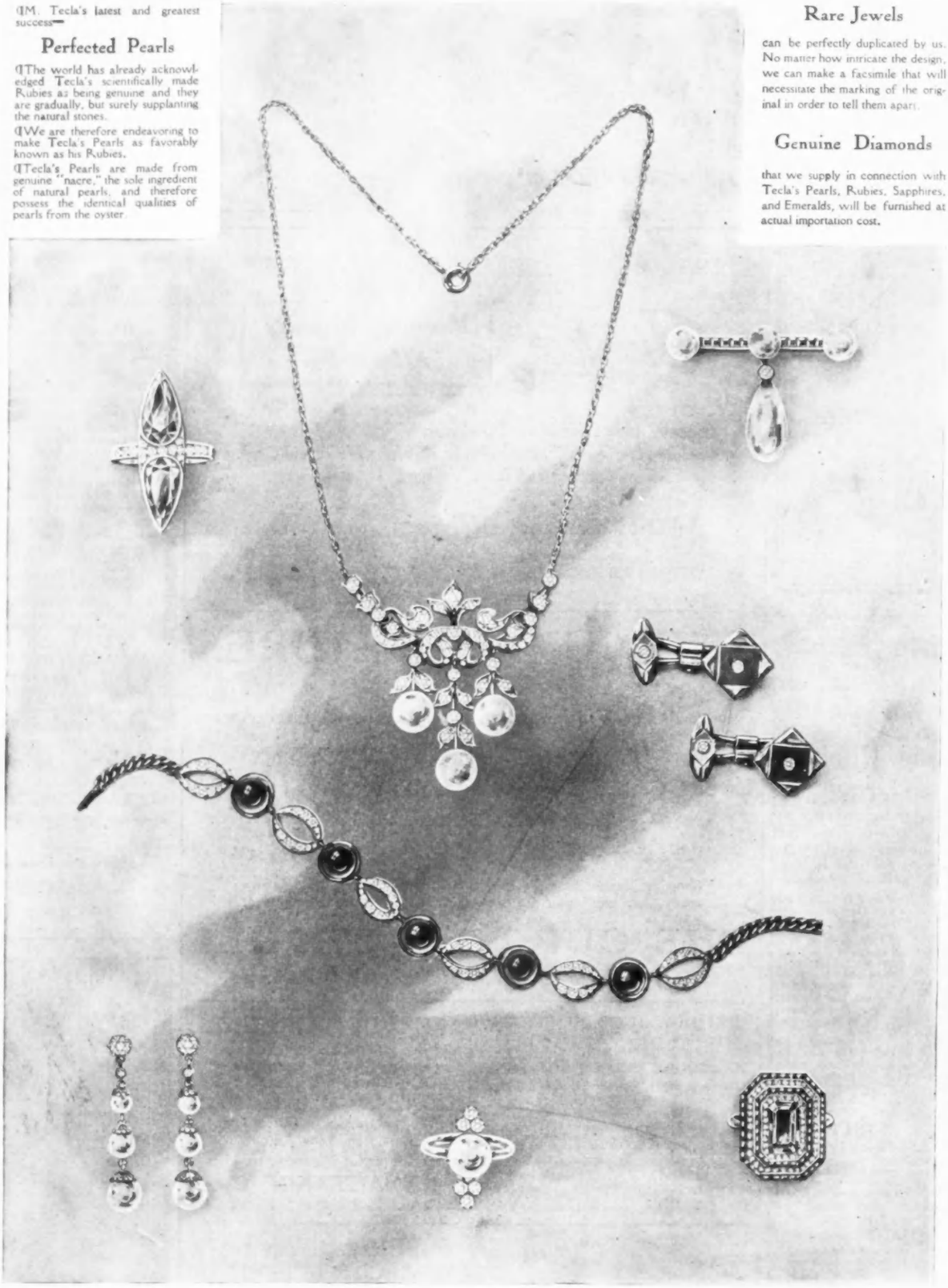

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DESCRIPTIONS OF FASHIONS

HAT ON COVER

THE hat drawn for Vogue's cover of this issue is developed in soft shape of picturesque outline and practical size, since it is by no means too large for a trotteur suit hat. The color scheme is in the lovely Gorge de Pegeon shade, which is among the leading shades for early autumn wear. A clever arrangement of soft grey breasts and faille ribbon in the same shade are the only trimmings used, if one excepts the binding of silk braid which finishes the brim edge.

PAGE 125

Pink rajah costume, with revers and cuffs of black taffeta glacé; the buttons are covered in hand crochetted pink silk, and silk soutache forms loops between and also ornaments the yoke of the little jacket. Leghorn hat trimmed with pink roses and white quills, which are splashed with black dots at ends. A fold of pink taffeta ribbon is loosely caught around crown, and tulle rosettes cover bandeau.

PAGE 127

UPPER LEFT FIGURE.—A draped turban in the grey greens designated as serpent shades Trimming consists of two tips one grey and one green, and a clever arrangement of soft faille ribbon caught with a smoked pearl buckle.

LOWER LEFT FIGURE.—Felix model made from a felt plateau of elephant grey. Coque feathers in shades of dull pink and brown, trim the right side, falling low over the coiffure, while the left side has a stunning bow of Persian ribbon with brown velvet bands at intervals. A Mosaic buckle, with large headed pins to match, completes the trimming.

CENTRE FIGURE.—Illustrating a Carlier model in two shades of grey. The crown and upper brim is formed from a felt hood which is mounted on a velvet underbrim.

A military pompom in grey tipped with dull raspberry, and grey grosgrain ribbon finishes the design with the exception of two silver and metal clasps, which catch the ribbon at intervals.

Upper Right Figure.—This large hat of cinnamon brown felt, with velvet facing, is by Felix. A drapery of velvet surrounds the softly indented crown. Brown uncurled ostrich, with pasted feathers and tail-pieces added, make an effective trimming. The bandeau is filled in with tulle relieved by loops of crush ribbon.

Lower Right Figure.—Smart suit hat in fish grey felt, with clever arrangement of greyish blue breasts, choux of tulle and a gull's head at side.

PAGE 130

Pale blue linen princess gown trimmed with white linen braided with pale blue soutache and large carved white pearl buttons. The bolero effect has a band set on at border with top edge hand embroidered in cut-work design; epaulette effect to correspond at shoulders. The border band ends beneath a middle back panel, and is caught at top of princess skirt, corresponding to sides of fronts beyond the wide plait. The long cravatte is finished with white cotton fringe, passing under revers. The lower part of skirt is trimmed with braided linen straps that give a tunic outline and below a tuck effect. At each seam are inverted plaits, graduated and flaring below the inset lapels, which are caught back with buttons. Blousette of embroidered French batiste.

PAGE 131

Empire evening gown of lierre lace and ecru brussels net, in which the panel ends are piped with a graduated band of pale rose liberty satin and embroidered in Dresden roses. The sleeves are mousquetaire, embroidered at outer part, and finished by three folds of the satin, shaped to small points at elbow. The satin is draped at corsage in a crossed sash effect, a lace flounce forming a little bolero. The neck is finished with lace over tulle, tucked tulle filling in the irregular point at front. Beneath is a pale pink satin messaline princess slip, veiled with chiffon, on which the petticoat of lace is mounted.

MIDDLE PAGE

First and Second Figures Beginning at the Left.—Attractive new model in heavy burnished copper silk trimmed with embroidery in copper and silver, with applications of passementerie finished with pendants. The fullness at the waistline in front is caught with a burnished copper buckle. The fullness at the back with passementerie. The three-quarter sleeves are put in like the raglan coats, in a point across the shoulder. The skirt is plaited in the front and in panels at the sides, and is embroidered all around the edge and up the sides, finished at the top with a passementerie ornament and pendants. Hat of brown velvet, trimmed with copper and brown ostrich plumes.

Third Figure.—Autumn gown of deep strawberry silk or voile, trimmed with fine Cluny lace in bands tinted to match the material. Chemisette of fine batiste with lace ollar. Two velvet ribbon bands finish the flat collar of the material on the chemisette, and fall to the waist. The skirt is trimmed in panels and on the edge with lace. The side panels are finished with a deep applied tucks, and the skirt is tucked around the bottom. Hat of fine felt to match, trimmed with roses and foliage.

Third Figure.—Unique gown of kaki colored silk, made with a tunic skirt fastened in tabs over draped belt to the heavy Irish lace bodice, which is trimmed with rosettes of à jour embroidery. Cravat and rosette centres of black velvet. The tunic is embroidered à jour with silk of the same shade. The underskirt is finished with five deep tucks. Hat of brown velvet, trimmed with white ostrich feathers.

Fifth and Sixth Figure.—Reception gown. The skirt is of fine oyster white silk voile trimmed with an irregular band of black silk outlined with small mousseline de soie roses, in light green and white, with leaves embroidered on the silk and veiling. The novel jacket is of light green taffeta over a bodice of fine point applique lace. The edge of the coat around the top is finished with a fichu of black mousseline de soie, the belt is of rose pink silk finished with a knot on left side. The fichu is also trimmed with tiny roses and embroidery. The back of coat is very short, with long plaited tails hanging to the bottom of the skirt. Hat of black velvet trimmed with green and pink ostrich feathers.

Seventh Figure.—Afternoon gown of very fine silk Henrietta in dull blue. The skirt is circular, trimmed on the edge with embroidery in dull blue and silver, with three deep tucks above it. Draped belt of blue velvet, round in front and in the back much higher, and finished with an old silver buckle. Two long ends hang over the skirt. The bolero and sleeve are cut in one, and buttoned over the white lace sleeve of the underbodice with three straps of velvet. The bolero slips over the head by unfastening the velvet loops. The top and bottom of the bolero are embroidered. Hat of blue felt trimmed with blue and white plumes.

Left Figure.—Gown of old rose radium silk, with trimmings of chiffon velvet of darker shade. Embroidered chiffon scarf and silk parasol of old rose.

Middle Figure.—Elaborately trimmed gown of pale blue silk voile. Hat of white chiffon and tiny pink rosebuds, and parasol of blue silk.

Right Figure.—Exquisite lingerie frock. Hat of white Neapolitan braid faced with pink velvet, and trimmed with white plumes and pink louisine ribbon.

PAGE VIII

Left Figure.—Frock of white marquisette with trimmings of green taffeta. White chip hat with white rose shading to green, and green and white striped ribbon.

Middle Figure.—Gown of pink batiste embroidered in rosebuds. Shepherdess hat of white leghorn, with velvet bows in deep rose color.

Right Figure.—Lingerie gown of batiste embroidery. Green hat with white plumes.

HAPHAZARD JOTTINGS

The National Hardwood Lumber Association at its recent meeting in Memphis adopted a report that presented the dire possibilities of the destruction of the forest in the short period of thirty-five years. It was estimated that there now stood in the United States in the neighborhood of 1,475,000,000,000 feet of lumber, but that 45,000,000,000 feet of lumber was being cut every year. The report recommended that something must be done and done immediately. Recommendations were made by the report for the prohibition of log exports and exemptions from taxes of tree plantations. Attention was called to the desirability of State legal enactments along the last line and some constitutional provision by the General Government of like effect. Mention was made of the custom prevailing in France of requiring a tree to be planted for every tree cut down.

PUBLIC INDIFFERENCE TO VENTILATION

The discussion of dietary matters that has been going on for some time drew out a plea for more concern about ventilation, attention being drawn to the fact that we can live for thirty days or more without food; we can live without water for about seven days; we cannot live without air, however, for five minutes. Well ventilated sleeping apartments are urged, and an especially vigilant inspection of school rooms, factories, theatres and other public buildings to insure perfect ventilation. It is safe to say, that thousands of persons will concern themselves about food and water to one who will interest herself or himself in fresh air, except possibly in the summer time. When the public comes to a proper appreciation of the vital need of perfect ventilation, draperies in railway sleeping and day cars, and other dust-collecting and disease-holding superfluities will be dispensed with.

THE SWEATING SYSTEM IN LONDON

The London Commercial Intelligence tells of a remarkable exhibition of sweating industries at the Queens Hall in that city. The idea originated in Germany, where an exhibition of articles made by home workers, under oppressive conditions, was given in Berlin in March, 1904. The exhibition made in London included only home industries, the object being to acquaint the public with the evil effects of the sweating system. The Commercial Intelligence says, that it would be impossible to get together a more ghastly array of witnesses of man's inhumanity to man than is to be found in the bare facts of the prices paid to the unfortunate fellow creatures under the sweating system. Sacks are on exhibition which are repaired as low as 3 and 4 cents per dozen, and children's shirts are finished for 8 cents a dozen. For sewing covers on tennis balls 12 cents a dozen is paid. Those merely illustrate the figures shown in this London exhibition.

MARBLE DEPOSITS IN NEW SOUTH WALES

The marble deposits in New South Wales are very fine. There are various quarries, some of which are easily worked, without any use of mechanical appliances, giving large-sized blocks of a good quality. The deposits of variegated marble in New South Wales are among the finest in the world, and if properly worked and developed should give the means of livelihood to thousands of workers in quarrying, carting, working the material, etc., not only for local consumption but for exportation, as is now being done with American marbles, which are keenly competing throughout the commonwealth with the Italian. Unfortunately for the industry the quarries are now being worked by bodies of men who have not the funds available to open these quarries and keep on hand a sufficient number of blocks of marble to meet a sudden demand, or the properties belong to men who are too extensively occupied in other directions to allow of their devoting any time to developing this industry which, if properly worked, would give a better return than many a gold mine. The men are working without the necessary appliances, and they have too much unsuitable machinery without the expert knowledge of the needs and requirements of the market, and great ignorance as to the purposes to which marble can be applied.

PYROTECHNICS INJURE THE EYE

At the same convention an oculist from Baltimore, Dr. R. L. Randolph, severely arraigned pyrotechnics, and urged the advisability of a holiday without fireworks. Another physician favored a law placing the ban on all fireworks above the three-inch class. There were sixty-nine deaths last year as the result of fireworks and property to the amount of about $400,000 is destroyed every year.

LAWS VS. COCAINE

The United States buys cocaine at the rate of 30,000 ounces a year, at $3 an ounce. Of this only a small proportion is used legitimately. Some states have forbidden its promiscuous sale, but the laws have not been enforced. It robs the victim of his mental faculties, and destroys his sense of moral responsibility in briefer time and in greater degree than any other drug.

AN EXCELLENT INSTITUTION

The Growmart Inn, a hotel for women under thirty-five years of age and who earn not more than $15 a week, opened 1 August at Twelfth Street near Abingdon Square. The rates are $4.50 weekly for lodging and two meals a day, if two occupy the same room, $5 weekly for one occupant. The building is a six story one and the dining room will seat 250 persons. A sewing room with sewing machines, cutting tables, stoves and irons; and a laundry with a steam-heated drying room are open day and night. There is a library, a large parlor and a dozen small parlors for the reception of guests. None of the irritating rules that have made previous attempts at providing detached young women with homes are in force in this house. The venture is not a philanthropy in the usual sense, as it is expected to pay its own expenses, but it is a charity to the extent that any surplus will not be pocketed by Mr. W. R. H. Martin, the donor, but applied to benefit of the Inn.

CIVICS AND THE VOTER

The nearing approach of the study season suggests that more attention be paid to the teaching of civics by those amateurs especially who charge themselves with stimulating an interest in the history of cities and the nation, and in the details of any form of government.

A few months ago, it will be remembered, a certain professor tested a number of college students as to their knowledge of civics, with most disappointing results. The professor's experience led some to aver that similar tests applied to the common every day voter—the man in the street—would result in similar disappointment. Imagine the male passengers in a car taken at random and subjected to the professor's tests. How many of them could say off-hand whether or no the executive made the laws? How many of them could explain what is meant by the unconstitutionality of a law? or, imagine that they could be inveigled into a pyschological laboratory; and a record could be made for the reasons which induced them to vote for or against a certain judge in the latest judicial election, or why they voted for or against Jones for alderman? Exactly what did they expect would be the immediate outcome of municipal ownership had the ticket been carried? How much sentiment, how much cold reason, and how much accurate knowledge was there in their minds when voting on the tariff or the silver question? If it were possible to undertake such examinations, and the results could be formulated and distributed says the critic, we should without doubt see the beginning of an effective demand for a limitation and revision of our political creed—a long time need.

A TIMBER SALE

One hundred and eighty square miles of timber land, worth $1,500,000, were recently sold in Canada. The tract is situated on the North Shore of Georgian Bay and includes several townships. The limit is covered with virgin white pine.

SALESMEN SHOULD SPEAK THE NATIVE TONGUE

The Financial Times, of London, says that Consul Haggard, of Malaga, in the course of lectures of British merchants, reproaching them for allowing foreign rivals to beat them in the matter of sending commercial travelers abroad, remarked: "It should be needless to say that a knowledge of the Spanish language is essential. Nevertheless, I may state in this connection that of three travelers representing British firms who called at this consulate in the past twelve months not one had any acquaintance with the language, while one young man, who was quite ignorant of any language other than English, sought my advice as to how he should bring his wares before local buyers. He had apparently attempted some kind of dumb show without effect. The most surprising thing is that the party in question represented a firm of some importance.

JAPAN'S RAILWAY OWNERSHIP

With reference to the bill passed by the Japanese Legislature, which has now become a law, providing for the purchase by the Japanese Government of the leading private railways of that country, Sir Claude MacDonald, the British ambassador to Tokyo, reports that there is no immediate prospect of any of the lines in Japan being transferred to the Government, but that the Korean railway will be taken over at once.

GIRAFFES HOLD UP A MODERN INVENTION

A temporary interruption of the telegraph service on the Victoria Falls line in Africa was the result of a herd of giraffes becoming entangled by their necks in the wire. They pulled about a mile of wire down and broke three of the iron poles.

WARNING TO TRADERS

The new Australian commerce act is very explict as to many things. The trade description, whisky, must be applied solely to the pot-still product. Cognac is to mean spirit, the product of the grape only. The words port and sherry are to be applied only to the unadulterated wine produced in Oporto and Xeres. Leather goods must consist of leather without any loading or admixture of any foreign material. These definitions and others equally strict will apply to imported goods, and if disregard the offending importer may be heavily find and the offending goods confiscated.

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS: Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 August, '06

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

126. A Virginian is taking orders for Brandy Peaches and Apple Toddy. Write for further information,

HAND WORK

123. Artistic hand-embroidered maternity gowns. $25 up.

124. Hand-embroidered petticoat flounces. $5 up.

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11 East 24th Street, New York

Sir: Inclosed please find Four Dollars for subscription to Vogue for one year, to be sent to

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SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Barnewall.—On Tue., 31 July, at Mobile, Ala., Henry, son of the late William Barnewall, of New York.

Bunker.—Suddenly, in Amsterdam, Margaret R. A. Bunker, wife of William Bunker, and daughter of the late John Agnew.

Holliday.—In Liverpool, 21 July, 1906, Marie Antoinette, wife of Rev Dr. William A. Holliday, formerly of Brooklyn, and daughter of the late Alanson Trask.

Oakley.—Suddenly, at his late residence, 64 West 39th St., Henry Ten Eyck Oakley, son of the late E. Benedict and Elizabeth Ten Eyck Oakley, in his 38th year.

Winchester.—On Thu., 2 Aug., at Baltimore, Lycurgus Winchester.

ENGAGED

Brown-Farrell.—Miss Marion Vincent Brown, daughter of Mr. D. Austin Brown, of Boston, to Mr. Franklin Farrell.

Gilroy-McBride.—Miss Virginia Gilroy, daughter of Mr. Thomas F. Gilroy, to Mr. John McBride.

Kane-Walker.—Miss Marian Sybil Kane, daughter of Mr. Grenville Kane, to Mr. A. Stewart Walker.

Macvane-Dodeman.—Miss Emily de Mille Macoane, to Baron Dodeman of the French Cavalry.

Taylor-Sterling.—Miss Christian Sawyer Taylor, daughter of Mr. George M. Taylor, of Morristown, to Mr. Claude Groesbeck Sterling.

WEDDINGS TO COME

Humphrey-Townsend.—1 8 Aug., at Bar Harbor, Me.

INTIMATIONS

Bishop.—Mr. and Mrs. Frank Bishop have gone to Saratoga for the remainder of the season.

Brown.—Mr. and Mrs. Wilson R. Brown have gone to Milford, Pa., to spend the rest of the summer.

Cary.—Mr. and Mrs. Melbert B. Cary are abroad.

Clark.—Mr. and Mrs. Samuel Adams Clark will spend several weeks in Saratoga.

Crane.—Senator W. Murray Crane, whose marriage to Miss Josephine Boardman was celebrated several weeks ago, is planning to build a new home in the Fall, at Dalton.

De Koven.—Miss Ethel De Koven will make her formal debut at a dance to be given by Mr. and Mrs. Reginald De Koven on 24 Aug., at the Golf Club, Newport.

Duryea.—Mr. and Mrs. H. B. Duryea will ocupy their cottage at Saratoga for the racing season.

Fabbri.—Mrs. Fabbri is the guest of Mr. and Mrs. Ernesto G. Fabbri, at Bar Harbor, Me.

Livingston.—Miss Susanne Livingston Green is at Bar Harbor, stopping with Mr. and Mrs. John P. Hone.

Hawes.—Mrs. Granville Hawes and Mr. James Anderson Hawes are at Bar Harbor for the season.

Havemeyer.—Mr. and Mrs. Frederick Havemeyer, who sailed for France after their marriage, do not intend to return to Newport this season.

Juilliard.—Mr. and Mrs. A. D. Julliard have sailed for Europe, to remain abroad for several months.

Brokaw—Mr. George T. Brokaw, Mrs. W. S. Pyle, and Miss Pyle, are among the latest arrivals at the New Cliffs, Newport.

Joline.—Mr. and Mrs. Adrian H. Joline, who are abroad, leased their cottage at Bernardsville, N. J., to Mr. and Mrs. William D. Ripley for the season.

Leishman.—Mrs. Leishman, wife of the American Ambassador to Turkey, is at Lucerne with her daughter, the Comptesse Louise de Gontaut-Biron

L'Huillier.—Mr. and Mrs. William Darby L'Huillier, who were married on 6 June at All Angels' Church, have returned to New York after a wedding trip through the Middle West, Canada, and the Adirondacks.

Livingston.—Mr. Robert L. Livingston will sail for Europe 18 September.

Mackey.—Mr. and Mrs. Frank C. Mackey are among the Americans at Carlsbad.

Parsons.—Mr. and Mrs. H. De Berkeley Parsons are at Aspinwall, Lenox, for a fortnight.

Simonson.—Mr. and Mrs. William A. Simonson are stopping with Mr. and Mrs. Charles Elliot Warren, at Oyster Bay.

Strong.—Mrs. William Everard Strong and Miss Alice Everard Strong, are occupying their country place at Seabright, N. J.

Soley.—Mr. and Mrs. James Russell Soley have taken the Stone cottage at Newport for the rest of the season.

Townsend.—Mrs. Richard Townsend and Miss Matilde Townsend, who have gone to Carlsbad, stopped long enough in London to complete sittings to John Sargent for a portrait of Miss Townsend.

Williams.—Mr. R. H. Williams, Jr., is slowly convalescing from the accident he met with at Southampton, L. I.

Wissman.—Mrs. Frank De R. Wissman has leased the Barnacles, on Eden Street, Bar Harbor, for the rest of the season.

Wysong.—Mr. and Mrs. John J. Wysong are at present in Germany. They are not expected to return to New York until September, when they will go to the mountains.

CORRESPONDENCE

Bar Harbor, Me.—Late arrivals: Miss Cornelia Prime, Miss Elizabeth Seton, Miss Appeles, Miss Josie E. Appeles, Mr. and Mrs. C. H. Smith, Mr. Harold Stanley Pollard, Mr. and Mrs. Allen West, Mrs. P. H. Minis, Mrs. A. D. Minus Mr. John G. Saxe, Mrs. Granville P. Hawes, Mr. James A. Hawes, Mr. and Mrs. Kelley Cole, Mrs. S. C. Barstow, Mr. and Mrs. Coster, Miss Coster, Mr. and Mrs. John I. Kane, Mr. W. P. Evans, Mr. and Mrs. John L. Jones, Mr. Albert E. Gallatin, Mrs. E. N. Bailies, Miss S. Huguenin, Mrs. James Tolfrey, Miss May Tolfrey, Mrs. Roswell B. Hitchcock, Mr. Frank Flagerty, Mr. Robert I. Booraem, Mr. C. C. Woodbridge, Mr. Francis Rogers, Miss E. W. Brown, Miss Borday, Mrs. Charles R. Paul, Mr. Percy Griffin, Miss F. L. Johnson, Mrs. W. E. Glyn, Miss Dorothy Kane, Mr. and Mrs. John A. Hadden, Jr., Mrs. Lillian Aymar, Miss A. W. Martin, Mr. Guy Norman, Mrs. Lawrence Hutton, Mr. H. C. Kaltschmar, Mr. W. B. Lord, Mrs. Cottenet, Miss Cottenet, Mrs. William Salmon, Miss L. M. Garry, Dr. and Mrs. George Roe Lockwood, Mrs. George Norton, Miss Helen L. R. Miller, Miss K. C. Miller and Mr. and Mrs. Morris Rheinhardt.

Lenox, Mass.—Late arrivals: Miss Elizabeth Remsen, Mrs. William H. Read, Miss Henrietta C. Johnson, Mr. Henry L. Lee, Mr. and Mrs. Paul McCormick, Mr. and Mrs. W. B. Lay, Miss Nancy Lay, Mr J. H. Livingston and Dr. and Mrs. Robert Janney.

Narragansett Pier, R. I.—Late arrivals: Mrs. Clare Kummer, Mr. and Mrs. Robert Snyder, Mr. Benjamin Ticknor, Mr. Frederick Beebe, Miss Charlotte Pierce, Mr. and Mrs. Byron S. Watson, Mr. J. B. Breeze, Mr. and Mrs George S. Ronalds, Paymaster-General and Mrs. Harris, Col. William Bull, Mr. A. C. Weir, Mrs. Weir and the Misses Weir.

New London, Conn.—Late arrivals: Mr. B. S. Bottome, Miss Reene, Mr. W. A. Tyson, Mrs. Tyson, Mr. A. P. Allgood, Mr. C. A. Pinkney, Mr. R. B. Dodson, Mr. George W. Robinson, Miss Helen Robinson, Miss M. Robinson, Mr. W. Tappenbeck, Mr. and Mrs. W. R. Mawe, Mr. Edward Stein, Miss Ola H. Stein, Miss Vera M. Stein, Mr. and Mrs. Silas Woden, Miss Woden, Mr. R. A. Woden, Mr. F. D. W. Glacer, Mr. and Mrs. S. A. Cruikshank, Miss Cruikshank, Mrs. John Scoville, Miss Whittman, Mr. and Mrs. S. A. Walsh, Jr.; Mr. L. Ashburne, Mr. J. P. Hollingshead, Mr. and Mrs. M. R. Snyder, Mr. James W. De Graff, Mr. C. A. Copley, Mr. George Thompson, Mrs. S. H. Vandergrift, Miss Vandergrift, Mrs. H. W. Wykes, Miss Ida M. Butler, Mrs. Thomas Freeborn, Mr. and Mrs. Benjamin Ellis, Mr. R. E. Young, Mr. J. R. Middleton, Mrs. Naundorf, Miss Naundorf, Mr. Howard Tingue, Mr. L. Upson, Mr. and Mrs. Daniel Manning, Mr. A. R. Hawley, Mr. W. H. Barnard, Mrs. Joseph Mayer, Mr. J. A. Clements, Mr. L. Cleary, Mr. Russell Hopkins, Mr. Karl Steinman, Mrs. J. S. Newton, Mr. H. C. Kramer, Mr. Charles Webb, Mr. E. A. Hickey, Mr. Willis Sharpe Kilmer, Mr. S. C. Sprouls, Mr. E. W. Dowling, Mr. J. N. Taylor, Mr. and Mrs. H. L. Oppenheimer, the Misses Mildred and Margaret Oppenheimer, Mr. A. Plaskit, Mr. Maurice Rothschild, Mrs. R. Jeffares, Mr. F. D. Gulliver, Mr. E. B. Pollister, Mr. J. S. McDonald, Mr. Harry Gordon, Mr. S. N. Wilcox, Mr. Faber Hawks, Mr. W. W. Porter and Mr. W. Sharp.

Newport, R. I.—Late arrivals: Mrs. E. T. Fisher, Miss Margaret Beeckman, Mr. and Mrs. K. P. Lounsbery, Mr. and Mrs. James Russell Soley, Mrs. Henry Spies Kip, Mrs. J. Thompson, Mrs. J. D. Emmett, Mr. and Mrs. John E. Gales, Mr. and Mrs. John M. Sanford, Mr. William Scott Pyle, Miss Pyle, Mr. W. S. Pyle, Jr., Mr. George T. Brokaw, Mr. and Mrs. S. G. Hamilton, Mr. George A. McCann, Mr. William F. Stevenson, Miss Florence Ferega and Miss L. H. Barnard.

Saratoga, N. Y.—Late arrivals: Mr. and Mrs. Davis, Mr. and Mrs. J. B. Smith, Mr. and Mrs. William P. McCarthy, Miss L. Jacobs, Mr. and Mrs. Fuller Potter, Mr. and Mrs. F. Beck, Mr. and Mrs. F. P. Perkins, Miss Cain, Mrs. Doré Lyon, Mrs. F. A. Bassler, Mr. and Mrs. William C. Courtney, Mrs. Hugh McLaughlin, Miss Grace Courtney, Mr. Hugh McLaughlin Courtney, Mr. S. H. Pell, Mr. L. T. Curtis, Mr. P. H. Hartman, Mrs. Edwin Parsons, Miss Swayne, Mr. Alfred H. Swayne, Mr. and Mrs. Louis Hicks, Mr. Hamilton Haster, Mr. and Mrs. William H. Du Bois, Miss Nettie Burtis, Miss R. Cerf, Mrs. M. Kurzman, Mr. and Mrs. A. Lang, Mr. George Whiteman, Mr. and Mrs. H. P. Read, Miss Dorothy Read, Mr. S. E. Gray, Mr. and Mrs. Wolf, Mr. Thomas J. McNelly, Mr. Mark Wright, Mr. and Mrs. R. B. Montgomery, Mr. John W. Wheaton, Mr. and Mrs. Samuel Robert, Miss Elsie K. Robert, Miss Natalie K. Robert, Miss May M. Lewis, Mrs. R. A. Talley, Mr. John A. Gleason, Mr. and Mrs. William K. Cregan, Miss Cregan, Mr. and Mrs. William L. Burton, Mr. J. E. Howard, Mr. and Mrs. W. W. Mayer, Mr. and Mrs. E. V. White, Mr. and Mrs. August Belmont, Jr., Mrs. F. C. Bishop, Mrs. Walden Pell, Mr. William E. G. Maillard, Mr. and Mrs. H. K. Bunce, Mr. S. D. Green, Mrs. J. Baker, Miss Emily C. Leary, Miss May Leary, Mr. and Mrs. T. J. A. Baker, Dr. M. Allen Stone, Mr. and Mrs. Charles Waeland, Mr. J.C. Dillard, Mr. H. B. McQueen Miss Harriet B. Fox, Mrs. H. B. Parsons, Mr. and Mrs. F. E. Kneeland, Mr. S. Heller, Mrs. Alexander J. Howell, Mr. and Mrs. Alfred J. Howell, Mr. and Mrs. Alfred J. Clayton, Miss Lucille Bunglo, Mr. and Mrs. William Baylis, Miss Baylis, Mr. William Baylis, Jr., Mr. W. H. Beardsley, Mr. P. J. Moran, Miss Pena Dix, Mr. H. Douglas Brown, Mrs. Teresa Dean, Miss L. K. Schiff, Miss T. Schiff, Mr. Frederick Johnson, Mr. and Mrs. R. H. Franklin, Mr. and Mrs. E. S. Prince, Mrs. George W. Walker, Mrs. R. H. Hyland, Mr. George H. Bell, Mr. C. H. Walsh, Mr. Hernando Booth, Mr. and Mrs. A. H. Tompkins, Mr. Charles A. Reilly, Mr. D. F. Dunne, Mr. W. E. Eagan, Mr. W. H. Smith, Mrs. P. J. Carlin, Mr. and Mrs. T. A Ryan, Mr. J. E. Foye, Mr. J. H. Madden, Mr. H. J. Madden, Mr. and Mrs. William Brennan, Mr. Ernest Bischoff, Mr. H. W. Smith, Mr. G. P. Hosmer, Mr. George G. Hartwell, Mr. and Mrs. L. M. Mainster, Mr. and Mrs. C. C. Alexander, Mr. C. C. S. Burrows, Mr. William F. Clark, Mr. and Mrs. George N. Hartman, Mr. H. H. Schiff, Mr. and Mrs. C. Frank, Mr. and Mrs. T. R. Edwards, Miss Emma E. Davis, Mrs. J. Davis, Mr. A. K. Frazier, Mr. and Mrs James S. Reilly, Mr. P. J. Carty, Mrs. J. Lawrence, Mr. Joseph Harris, Mr. W. H. Martin, Miss Martin, Mr. C. H. Warren, Mr. R. Lowe, Mr. Albert E. Fuller, Mr. A. Whitehead, Mr. F. Fonteile, Mr. M. Waterman, Mr. George W. Langdon, Mr. J. A. Bennet, Mrs. Walter T. Smith, Miss Evelyn Read, Miss L. G. McDowell, Mrs. A. E. Maust, Mr. George Maust, Mr. John T. M Dowell, Mr. and Mrs P. B. Suarez, Mr. and Mrs. P. H Henry, Jr.; Mrs. A. L.

Henry, Mr. Joseph Gorman, Miss McCracken, Mrs. M. E. Headden, Mr. C. J. Hooper, Mr. and Mrs. W. A. Norton, Miss B. E. Norton, Mr. Frank M. O'Brien, Mrs. A. E. O'Brien, Miss O'B en, Mr. J. T. Burch, Mr. Thomas Kelly, Mrs. C. E. Ross, Miss Eda Worth, Miss M. J. Rudkin, Mr. E Hildebrand, Mr. and Mrs. William Karrick, Mr. Kenneth Karrick, Mr. A. W. Levine, Mrs. C. M. Anderson, Mrs. H. M. O'Neill, Mr. William Keating, Mr. and Mrs. Bernard London, Mrs. J. S. Lasher, Mr. C.Klinch Hope, Mrs.E. R. Home, Miss Valeria Home, Mr. and Mrs. S. C. Williams, Mr. and Mrs. A Burgoyne, and Mr. and Mrs. J. G. Grauer, Mr. C. Faulkner, Mrs. H. D. Faulkner, Miss C. P. Woodhull, Mrs. Orange Ferriss, Mr. and Mrs. J. W. O'Brien, Mr. W. J. Neeley, Mr. James Fay, Mrs. D Williams, Mrs. Lafuly, Mr. M. Roper, Mr. W. Capperstone, Mr. S. Samuels, Mr. George W. Dunbar, Mr. and Mrs. F. S. Tomlin, Mrs. H. W. Warner, Mrs. T. Converse Lyon, Mrs. H. L. Murray, Mrs. E. Stanley Foster, Dr. and Mrs. U. P. Wilkin, Miss J.N. Soade, Miss May Shepard Daugherty Mr. and Mrs. G. H. Stickles, Miss Eva M. Miss J. N. Soade, Miss May Shepard Daugherty, Mr. and Mrs. G. H. Stickles, Miss Eva M. Stickles, Mr. G. H. Becker, Miss Margaret Lang and Mr. Thomas J. Boland.

GOLF

Manchester, Vt.—The golf championship of the state of Vermont was won on Sat., 4 July, by Mr. Merril K. Waters of New York, defeating Mr. J. G. Batterson of New York, by a score of 11 up and 9 to play on the Ekwanok links.

TENNIS

Nahart, Mass.—The finals in singles of the Narhart tournament were won, on Sat., 4 Aug., by Mr. William A. Larned, defeating Mr. Karl H. Behby a score of 5-7, 6-4, 6-4, 3-6, 64.

CHARITY FÊTE

Newport, R. I.—A fête was given on Fri., 3 Aug., at Sandy Point, the residence of Mr. and Mrs. Reginald C. Vanderbilt, for the benefit of St. Mary's Orphanage at Providence, R. I.

FOREIGN TRAVEL

America.—Sailing Thu., 2 Aug: Mr. and Mrs M. Lawrence, Mr. and Mrs. James M. McCracken, Mr. and Mrs. Frank H. Thomas, Mr. L. Lanier Winslow, Mr. and Mrs. Rear-Admiral George E. Ide, Mr. and Mrs. Samuel Rea, Major-Gen. and Mrs. Charles Miller, Hon. Ivon Humbracht, Dr. and Mrs. F. H. Bader, Mr. and Mrs. William G. Beale, Mr. and Mrs. W. R. Coe, Mr. and Mrs. J. N. Goddard, Mr. and Mrs. William Lennox and Mrs. Elliot Danforth.

LaLorraine.—Sailing Tue., 2 Aug: Mrs. Richard Cluever, Count and Countess de Dombasle, Mr. W. J. Elliott, Mr. James F. Fayerweather, Dr. J. C. Fisk, Mr. and Mrs. Frank D. La Lanne, Mr. T. A. Longhurst, Mrs. Albert McEwan, Mr. and Mrs. F. B. Mandeville, Mr. and Mrs. W. H. Remington, Miss Edith Townsend, Alcide Ebray, Consul General of France at New York; Justice and Mrs. P. Henry Dugro, and Lieut. Jean Brugère.

Princess Alice.—Sailing Thu., 2 Aug: Col. C. Graham Bacon, Mr. and Mrs. W. F. Bennett, Richard Connaughton, Mr. Amos F. and Antonio E. Eno, Mr. and Mrs. C. H Graham, and Miss Florence Wickham.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place, Dustin Farnum, The Virginian
Aerial Gardens, on the New Amsterdam Theatre Roof, 42nd St., West of B'way, Geo. M.Cohan, The Governor's Son
Belasco Theatre, 42nd St., West of Broadway, Blanch Bates, The Girl of The Golden West
Casino, Broadway cor. 39th S., The Social Whirl
Criterion Theatre, 44th St. and Broadway, Hattie Williams, The Little Cherub
Keith & Proctor's
Union Square Theatre, Minnie Dupree, Cook & Sylvia, Casson & Willard
23d Street Theatre All Star Vaudeville
125th Street Theatre. Drusa Wayne
Lyceum Theatre, 45th St., East of Broadway, The Lion and the Mouse
Mad. Sq. Garden Roof, 26th St. and Mad. Ave., Mamzelle Champagne
New York Roof, 45sh St. and Broadway, Seeing New York
New York Theatre, 45th St. and Broadway; McIntyre & Heath, The Ham Tree
Wallack's Theatre, 30th St. and Broadway, His Honor The Mayor

ART

EXHIBITIONS NOW ON

New York.—Wunderlichs. Etchings by Bauer, Helleu and Sneider.

Noe Gallery. Oil paintings and water colors by celebrated artists.

Lenox Library. Exhibition of reproductions of works of E. Meissonier, by Jacquemart, Courtry, Rajon, Bracquemond, Toussand, Le Rat, Spinelli and other etchers. During summer.

Astor Library. Plates of architectural designs by Robert and James Adam. Color plates of Russian ecclesiastical architecture and recent Japanese lithographs.

Modern Gallery. Paintings and etchings by Thomas Moran, N. A., and etchings by the late Mrs. N. A. Moran.

Boston. Copley Hall. Exhibition of American paintings. Continuing through the summer.

Museum of Fine Arts—Loan exhibition of works by the late Mrs. Whitman.

Buffalo. Albright Art Gallery. First Annual Exhibition of paintings by American Artists.

Cincinnati. Cincinnati Museum. Summer exhibition of works by American artists.

Philadelphia. Pennsylvania Academy of Fine Arts. Permanent collection and selections from collections of Dr. George Woodward, and Mr. Peter G. Schemm. During Summer.

Poland Springs. Twelfth Annual. Pictures by American artists. Continuing hrough summer.

Washington. Congressional Library. Special exhibition of original etchings and copies of Rembrandt's works, to commemorate the third centennial of the artist's birth.

Worcester. Art Museum. Summer exhibition of modern paintings.

GOSSIP

THE most notable art events of the summer are the sales of valuable collections that have taken place in Europe during the past month or two.

Several weeks ago the art world was surprised to hear that Messrs. Duveen Brothers, of London, had bought in entirety the wonderful Hainauer collection for $1,250,000, and now comes the report that Messrs. Agnus, of London, have just completed the purchase of Mr. Alexander Young's marvelous collection of modern Dutch and Barbizon paintings, for $2,500,000.

Mr. Young is an English business man, who has devoted his attention for years to collecting modern paintings, principally by the foremost Dutch and French artists. His collection consists of about seven hundred pictures, and fully one half of them are of first quality.

Among the most important paintings are Josef Israel's famous picture entitled The Cottage Madonna, and his equally celebrated canvas of the Shipwrecked Mariner; The Bridge, by James Maris; The Lake, and The Bathers, by Corot, which are considered two of the best works by this artist; The Ferry, and Les Boras de la Cure, Marvan, by Daubigny; and several characteristic works by Whistler.

Announcement has been made that the Pennsylvania Academy of the Fine Arts and the T-Square Club of Philadelphia, will hold a joint exhibition in the galleries of the Academy during the month of December. Although the exhibition will include all the allied arts, as in the twelve previous annual T-Square Club shows, the department of architecture will predominate, comprising not only the technical drawings of distinguished American and European architects produced during the past year, but a large number of models and photographs of finished work. The department of mural paintings will be conducted with the cooperation of the National Society of Mural Painters; the department of architectural sculpture with the co-operation of the National Sculpture Society, and the department of landscape architecture, with the co-operation of the American Society of Landscape Architects. The department of Arts and Crafts, will be divided as follows: art metal work, terra-cotta, architectural wood-work, stained and leaded glass, interior decorations and garden decorations.

A circular covering the exhibition in detail is to be issued in September.

MUSIC

MANY CONCERTS AND RECITAL TOURS PLANNED FOR NEXT SEASON

THE number of famous artists who have planned concert tours in this country for the coming season is something extraordinary. For instance, nearly all of Mr. Conried's stars will make individual tours under the management of Mr. Wolfsohn or Mr. Charlton at one time or another during the season. Mme. Eames expects to appear in a few of the larger cities at intervals during December and March.

Mme. Schumann Heink, as stated in this column some time ago, will make an extended tour under Mr. Wolfsohn's management, beginning in October with the Maine festivals and lasting until February, when she comes to the Metropolitan.

Mme. Homer and Mr. Burgstaller have contracted to make brief tours under Mr. Wolfsohn before the beginning of their respective operatic engagements in New York.

Mr. Campanari expects to spend most of his time in concert appearances throughout the country, although it is possible that this popular baritone may be heard on a few occasions at the Metropolitan.

Mr. Charlton reports that Mme. Sembrich has signed for a tour of thirty-five concerts in the spring, while Mme. Gadski will sing in thirty concerts during the autumn. The latter artist, to the disappointment of her many admirers, has made no operatic engagements as yet. This also may be said of Mr. Bispham, another of Mr. Charlton's concert and recital artists, who has been sadly missed at the Metropolitan of late. Just at present this sterling American baritone is deeply interested in the probable presentation of his new opera, The Vicar of Wakefield, in London. This exclusive information has reached Vogue from private sources and is somewhat startling, as we were quite unaware that Mr. Bispham was composer as well as singer.

Among recent instrumentalists engaged by Mr. Charlton are Francis Macmiller, the young American violinist who has received high praise in London of late, and Mme. Antoinette Szumowska, the Polish pianist, who married Joseph Adamowski, of the Boston Symphony Orchestra.

The most recent instrumentalists engaged by Mr. Wolfsohn include Alexander Petchnikoff, the Russian violinist. Hugo Heermann, who will remain in this country as the head of the violin department in the Chicago College of Music, and Mrs. Bloomfield Zeisler, the well-known pianist from the West.

Rudolph Aronson announces that Hegedues, a Hungarian violinist, will tour the United States next fall under his management.

Students and those who take an interest in the intellectual side of music, will be glad to know that Dr. Otto Neitzel, the eminent critic of the Cologne Gazette and a skilled pianist, plans to visit this country next season for a series of lecture recitals.

The report that Eugene Ysaye had decided to postpone his fourth visit to this country till another year had come to be gererally accepted as true, but now Manager R. E. Johnston makes definite announcement that the noted Belgian violinist will re-appear in New York 6 November. This is certainly agreeable news.

VICTOR CAPOUL

Victor Capoul, the one-time idolized French tenor, whom Mr. Hammerstein has wisely engaged to supervise the operatic productions at the Manhattan next season, is probably quite unknown to the present generation of opera-goers, although the veteran's last visit to this country was way back in the seventies, however, when Capoul won his greatest successes, especially with fair auditors, over here.

While not remarkable as a singer the dapper little Frenchman possessed a charming personality and was always a thorough artist.

Born in Toulouse, in 1839, Capoul won first prize at the Paris Conservatoire in 1861, and made his debut shortly afterward at the Opera Comique, in Le Chalet. In 1871 he won favor in London, and two years later made a tour of conquest in the United States with Christine Neilson.

Capoul was most effective in such rôles as Faust, Romeo, etc. He was formerly co-director of the Grand Opera at Paris, and is a Chevalier of the Legion of Honor.

SAINT SAENS IN LONDON

We referred some weeks ago to the contemplated visit of Camille Saint Saëns to this country.

Evidently this veteran composer, who has spent most of his life hitherto quietly in France, has come to regard concert tours in foreign lands as the choice recreation of his old age.

During July, for instance, Mr. Saint Saens gave several piano recitals in London and fairly astonished the critics by the brilliancy of his technique as well as the sympathetic charm of his interpretations. In the London News Mr. Baughan writes these enthusiastic words: "To the marvels of his quick wit and penetrating knowledge of all kinds of music he has now added the miracle of a pianist who has kept his fluency of technique at the age of seventy-two. From his playing in his new sonata in F major for piano and 'cello (with Joseph Hollman) and from his performance of his own arrangement of the ballet music from Gluck's Alceste, at Bechstein Hall, yesterday afternoon, one was inclined to think that biographical dictionaries were full of misprints as to the date of his birth. It is given as 9 October, 1839, but the third figure might very well be a mistake for a "6." And not only does he play with a fluent technique and a wonderful command of the resources of his instrument, but his performances have the spirit of enjoyment and life. No concert in which Saint Saëns takes part is ever dull. He is full of a nervous force which has a direct effect upon his audience."

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NUMBER 390 PUBLISHED 9 AUGUST, 1906

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WORKING DIRECTIONS FOR NO. 390

THE current pattern is of the bodice illustrated. It is for an autumn dress, and may be carried out in any desired material made up over a fitting foundation. In cream nun's veiling an exceedingly smart result may be obtained by trimming the material with narrow gold cord and buttons, with thick lace set into the texture; the stand up collar and small yoke, being either transparent or lined only with mousseline, on the silk foundation. The front may be of a lighter material if preferred, but this is not necessary in the kind suggested, which sets in very pretty folds where there is fulness. Cachemire has a similar softness and its adaptability is well known. Any of the light weight textures are suitable for this model, and there is wide scope for ingenuity as regards the trimming and mixture of textures.

There is a blouse which is full to the waist, and cut double breasted in the front, the fulness in the middle (forming the vest) being arranged in box plaits at the edge of the small yoke, and either gathered or arranged as preferred at the waist. The bands or straps up each side of the front from the waist band are trimmed with cords and buttons, the upper parts of the zouave edges being secured to and over them, as illustrated. The fastenings are by means of hooks and eyes down the left side of the front, and the edges of the zouave and strap serve to conceal the opening.

The ruched waist band is made of the material, and may be either set on to the bodice to finish its lower edge, for it is to be worn outside the skirt, or the band may be quite separate on one of the girdle frames, and made to fasten at the back. The short puff sleeve, trimmed with two rows of cord or braid or velvet, to match the zouave, is set into a lace band and ornamented as illustrated. If heavy lace be used for the yoke and zouave trimming the same must be also used for the sleeve bands, but a thinner kind that will harmonize with the thicker will be more effective for the rosette and full hanging piece

The necessary quantity of forty-eight inch material to cut all parts is two and-a-half yards. Two and-a-quarter may be just managed with, if great care is used in placing the several parts of the pattern on to the material.

The pattern consists of half a complete foundation, the right half of the front, which includes the left half of the vest portion, the left half of front and half the back, for the blouse part. The yoke, and half the collar, half front and half back zouave, one strap, half waistband, one sleeve and lining and cuff.

The diagram shows the several parts of the pattern placed to the best advantage on the forty-eight inch width material, folded dow the half width, right side. The two fronts must be cut separately, on account of allowing turnings at the division, otherwise, the middle front on paper pattern might be placed to the fold, and the material then be cut through for the left side opening.

They are shown in the diagram with the right front cut with the middle to the fold, and the dotted line indicates the edge on the folded under part of the material, as also the left front, paralled with the edge of the right one. The other parts of the pattern cut so well out of the width by fitting them together that there is no waste, as may be seen by the diagram.

To make the bodice, first cut and fit the lining, making any necessary change, first at the underarm seams and then if required at the shoulders, taking care to follow the alterations in cutting out the material.

The lace yoke should be laid on to the fitted lining and be made to fasten on the left shoulder; the collar is fastened at the back, the small portion of the neck seam between the middle at back and the shoulder seam being finished off neatly, the one hooking over the other. The full blouse must next be arranged in place, and the fastenings all neatly finished.

The zouave is prettier if the side seams are quite independent of those of the blouse; it should be completed so far, and then placed in position to be held by the armhole seams, and round the neck edge, so far as it touches.

The straps should be finished and placed under the jacket edges, either between the material and silk facing or quite underneath it. The lower ends of the straps are secured to the waist and serve to hold the fronts in place without fixing them in any other way to the bodice. The sleeves are quite simple, and the waist-band is set on as a finish to the edge of the bodice, fastening at the left side, or it may be separate and fasten at the back.

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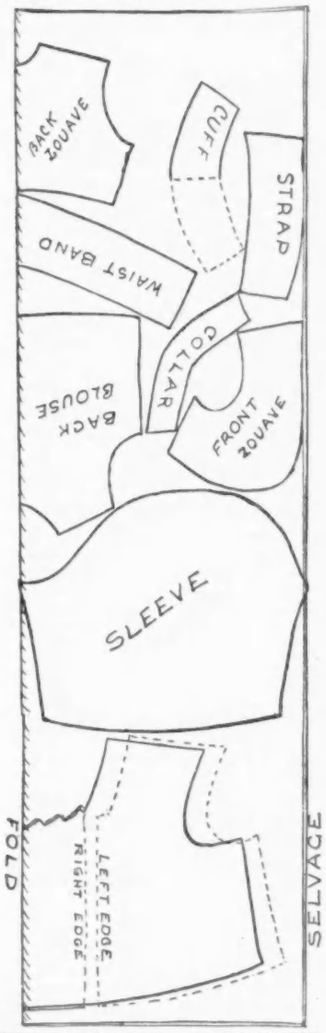

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WHAT THEY READ

[NOTE.—Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention]

FENWICK'S CAREER. By Mrs. Humphrey Ward. Illustrated by Albert Sterner. Harper & Brothers.

IN her exceedingly graceful prefatory word to this clever novel Mrs. Ward makes a candid statement which bears an illuminating reference to all her literary productions of late years.

She says: "The story told in the present book owes something to the past in its picturing of the present, as its predecessors have done; though in much less degree. The artist, as I hold, may gather from any field, so long as he sacredly respects what other artists have already made their own by the transmitting processes of the mind. To draw on the conceptions or the phrases that have once passed through the warm minting of another's brain is, for us moderns at any rate, the literary crime of crimes. But to the teller of stories, all that is recorded of the real life of men, as well as all that his own eyes can see, are offered for the enrichment of his tale. This is a clear and simple principle; yet it has often been denied. To insist upon it is, in my belief, to uphold the true play of Imagination, and to defend the wide borders of Romance."

Very few will cavil, perhaps, at this frank, yet somewhat belated confession, although there can be no doubt but that it might have originally appeared to far greater advantage with the publication of Lady Rose's Daughter.

The prototypes of the chief characters in the present work are, as we know, to be found in George Romney and Lady Hamilton, and yet, essentially, John Fenwick and Madame de Pastourelles, as drawn by Mrs. Ward, are original conceptions and only vaguely related to the unfortunate couple who lived in the eighteenth century. The egotistical, lowly born young artist from Westmoreland, like many another creation of this gifted author that has stood for the rôle of hero, awakens scant sympathy in the breast of the reader. Indeed, possibly just because he is a genius, Fenwick actually repels sympathy by his ingrained boorishness, total lack of tact and moral cowardice. He leaves wife and child in Westmoreland to carve out a career for himself in London. In the metropolis a measure of success comes to him after many sore trials, and what is of even greater importance, Fenwick wins the friendship of a beautiful cultured aristocrat, who for some reason found the uncouth painter interesting. Madame de Pastourelles is unquestionably the finest and most exquisite character in Mrs. Ward's extensive gallery of clever women of birth and breeding. Unhappily married, she has long lived apart from her dissolute husband, and as the cherished daughter of the wealthy and influential Lord Findon this gentle lady seeks to forget her own misfortune in uplifting thoughts and in promoting the welfare of others. "In friendship, in ideas, in books, she found the pleasures of her way. Part of her life she spent—with yearning and humility—among the poor. But with them she never accomplished much. She was timid in their presence, and often, unwise; neither side understood the other. Her ideal sphere lay in what a great Oxford professor once enforced at St. Mary's, as 'our duty to our equals'—the hardest of all. Her influence, her mission were with her own class; with the young girls just 'out', who instinctively loved and clung to her; with the tired and troubled women of the world, who felt her presence as the passage of something pure and kindling which evoked their better selves; with those men in whom the intellectual life wages its difficult war with temperament and circumstance, for whom beauty and truth are realities, and yet—great also is Diana of the Ephesians!" Two human beings more absolutely different in nature and breeding than were Madame de Pastourelles and John Fenwick one can scarcely conceive of, and yet each in a way could sympat hizewith the secret workings of the other's soul. The gradual development of a mutually unselfish friendship between these two is sketched by Mrs. Ward with a subtle and masterly art that is never, however, intensified by the slightest note of real throbbing passion or feeling. And what was the net result of it all?

By the time Fenwick had screwed up his courage sufficiently to acknowledge his wife and do her tardy justice poor Phoebe, chafing and suspicious under protracted neglect, had already come to town, visitied her husband's studio in his absence, and then, from what her eyes discovered, had felt justified in writing him a scathing note of farewell.

From that day Fenwick began to lose the prestige and appreciation he had so dearly won, and drifted into mediocrity, misanthropy and general unbearableness. But the admirable, ethereal, impeccable Madame de Pastourelles continues her beneficent way, and after twelve years, when Fenwick is simply forced to admit the fact of his marriage, this good lady manages to swallow her mortification and disgust and actually spurs on the wretched man to take steps to recover his wife.

Fenwick's Career is a brilliant novel; far superior to The Marriage of William Ashe in most ways. Nevertheless this work is even less convincing than seemed its two immediate predecessors, and all three are really inferior to Mrs. Ward's ponderous earlier stories that have long been practically forgotten.

THE MISSES MAKE-BELIEVE. By Mary Stuart Boyd. Henry Holt & Company.

Two mildly interesting and not unattractive young women, the daughters of a fashionable London physician, were left orphans with a handsome residence in Mayfair and £350 a year between them.

Belle and Eileen Fleming had a hard time trying to maintain their former social position on so slender an income. Fortunately a bitter and rather mortifying experience, coupled with the thinly disguised ridicule of many so-called friends, taught these foolish virgins the much-needed lesson of economy and simplicitly.

Accordingly, when forced to take the bull by the horns, as it were, they wisely fled to a remote habitat in Devonshire, where in due course, much to their own surprise, they found real happiness at last in cultivating flowers, raising poultry, and other rural pursuits.

We may add that these two girls had a rather nice sort of guardian, not too old. However, after Dr. Gundry had appeared on the scene, it developed that only one of the sisters actually needed a guardian, which, however, the reader suspected would be the case from the first.

FOR THE SOUL OF RAFAEL. By Marah Ellis Ryan. With many Illustrations from Photographs taken expressly for This Book by Harold A. Taylor. Decorative Designs by Ralph Fletcher Seymour. A. C. McClurg & Company.

The author of this piquant blending of romance and melodrama has lived for many years in Southern California, and is evidently thoroughly familiar with the various types of mongrel native that still retain more or less of Spanish or Aztec blood in their veins.

The scenes are laid in and about the old mission house of San Juan Capistrano, and the action transpires during the unsettled period between the Mexican and Civil wars, when the new California was slowly emerging from the old. Raquel Estevan, or Doña Espiritu, the beautiful nun-like heroine, marries a dissipated young Mexican of ancient family, whose mother on her death bed had pre-arranged the match in order to save the soul of Rafael. Love affairs innumerable crowd each other through the course of the story. Meanwhile the heroine, unhappy with a worthless and flirtatious husband, returns the unselfish love of a young American, who is noble enough to restrain his passion, thereby, perhaps, saving the souls of both Rafael and Raquel. The romance is undeniably interesting, though rather sombre, and marred with frequent suggestions of melodrama. Besides the leading characters the author has introduced a picturesque throng of dons and doñas, mysterious Indians, priests, vigilantes and army officers. The publishers have taken great pains to give the book an artistic investiture. The pages are printed in two colors and embellished with charming decorations by Mr. R. F. Seymour, based on old Aztec carvings and Spanish designs. The photographs, when they represent merely exteriors or landscapes, are really beautiful, but when they include the figures of actual persons posing in costume before the camera to illustrate some dramatic episode in the story the results are perilously near to being ridiculous.

A NOBLE FOOL. By Florence Everard. Stitt Puelishing Company.

The opening chapter of this rather powerful novel is unfortunately both theatrical and unwholesome in a painful degree. A woman almost in the throes of death is expressing her mad passion for the unresponsive man who sits at her bedside, with a violin on his knee. "Play!" she commanded abruptly. "Faster!" she cried, "faster! Give me something devilish. Let me hear the clangor of hell." The daughter, a mere child, starts forward to protest, and is sternly repulsed by her unnatural parent, who dies fiercely embracing the unresponsive man.

Years roll by; Dorothy the unloved daughter leaves her Parisian school to enter the luxurious English home of her self-constituted guardian, Fairfax. Thenceforth the story becomes the fairly clever story of a beautiful, fascinating self-willed girl who, placed in conventional environment, speedily discovers that she has actually inherited the erotic passion of her mother for this same Rodney Fairfax, now the daughter's guardian. Incredible though it may seem, this novel is really far from being morbid and unwholesome in its entirety, and the false note struck at the beginning is never repeated.

Dorothy Deming, unpleasant as she is in many ways, is withal a strong and consistent presentment of a sort of Lilith type of femininity, that fortunately for mere man is as rare as it is abnormal.

Dorothy enters as a more or less disturbing factor into the lives of three men. Derwent Boisey, whom she marries without love, is the noble fool, otherwise an individual who succeeds equally in exciting our deep sympathy for his suffering and hearty admiration for his forbearance and patience. Fairfax, after all, was a poor creature, and incapable of real love, but it is a satisfaction to know that the meanest and most disloyal act of his life brought deliverance from pain and the promise of supreme happiness to his sorely tried and best friend.

A Noble Fool abounds in crudities and exaggerations, but none the less it is an intensely interesting story.

THE INTELLECTUAL MISS LAMB. By Florence Morse Kingsley. The Century Company.

Mrs. Kingsley, who won her literary spurs as a writer of romances relating to the early Christians, has of late years turned her attention to depicting the winsome vagaries of the bachelor girl.

It is said that the present piquant little tale grew out of a recent visit to Wellesley College, where the author one day happened to glance into a treatise on physiological psychology.

We are told that the intellectual Miss Lamb found practically her only diversion in the study of the mind on strictly scientific principles. This would have been reasonable in a plain spinster no longer young, but it seems that Miss Lamb was undeniably and distractingly pretty, and what was more amazing still, not nearly through her teens. However, we take pleasure in stating that a worthy youth named Billy Gregg, more familiar with athletics than psychology, bravely undertook the difficult task of bringing this super-erudite maid to her common senses.

As a magazine story The Intellectual Miss Lamb would be regarded as a clever and amusing trifle; as a book it scarcely seems worth while.

LITERARY CHAT

THere has been received from The John C. Winston Company, Famous Old Receipts, compiled by Jacqueline Harrison Smith and Sue Mason Maury. John Cadwalader has provided a pleasing preface in which he descants with enthusiasm upon the ancient hospitality of one hundred years ago and more, which made the home of the New World all that a stranger could desire. The list of one hundred and fifty contributors is representative of all parts of the United States.

The book should be appreciated by the modern housewife, although its value would certainly have been greatly enhanced by a complete index.

Clyde Fitch has seen fit to issue in book form another of his ephemeral plays, entitled The Stubbornness of Geraldine (The Macmillan Company). This contribution to the modern drama is burdened with two parts in broken English, which makes exceedingly painful reading. Further comment is superfluous.

A tremendously soulful book is What Would One Have? A Woman's Confessions (Boston: James H. West and Company), by a person who takes refuge in anonymity. These confessions of a country-bred woman who is rather ridiculously over-conscious of the difference in her point of view now that she has become a cultured Bostonian, contain nothing that could call the blush of shame to the cheek of modesty, and the book may prove a disappointment to the prurient minded who missread the title. The author as a matter of fact takes herself and everybody else too seriously. It is not by those who talk most sentimentally of life and its significance that the plummet of thought and feeling has been sent deepest into the profound. It is not those who say the cheapest clever things about the problems that beset us all who have really thought most of those problems. The author of What Would One Have? may be a trifle disappointed to learn that a good many who read her book, if indeed a good many do, will think her earlier crude self of Western New York a much more hopeful kind of person than the sophisticated resident of Boston. She is a good deal like Boston itself, the Hamlet of modern American cities, which unpacks its heart with words and does very little else.

PAYMENTS MADE BY AMERICAN PUBLISHERS TO ENGLISH AUTHORS

IT is generally assumed that prior to the establishment of International Copyright, English authors rarely received any adequate returns from the sales of their books in this country. As a matter of fact, however, the reputable American publishers were in the habit of making liberal payments to English writers for the use of advance sheets, although the purchasers were without legal protection and pirated editions were constantly being issued.

For example, the Harpers paid Charles Dickens $5,000 for The Tale of Two Cities, $6,250 for Great Expectations, $5,000 for Our Mutual Friend, $1,250 for Little Dorrit, and $1,800 for Bleak House.

The same firm paid Thackeray $750 for the Newcomes, $500 for Henry Esmond, $2,400 for The Virginians, and $1,000 for Dennis Duval. Anthony Trollope received from the Harpers $1,000 in each case for The Way We Live Now, The Eustace Diamonds, Orley Farm, and Lady Anna; $1,250 for The Golden Lion, and $3,500 for Sir Henry Hotspur. The Harpers paid $100 for Adam Bede, published anonymously; $500 for Silas Marner, and $1,500 apiece for Mill on the Floss and Felix Holt. The same house paid $6,000 for Middlemarch, and $8,500 for Daniel Deronda, which was issued serially in the magazine.

Wilkie Collins received such large sums as $2,500 for No Name, $1,800 for The Woman in White, and $3,750 each for Man and Wife, and the Moonstone, and about $3,000 each for Poor Miss Finch and the New Magdalen.

Charles Reade received $1,000 for Love me Little, Love me Long, $2,500 for Put Yourself in his Place, $1,000 for Hard Cash, and nearly $5,000 for A Woman Hater. The Harpers also paid $3,250 for Macaulay's History of England, which was extensively pirated. In 1876 they paid $5,000 for use of the advance sheets of the Life and Letters by Trevelyan.

Other well-known firms, like D. Appleton & Co, Charles Scribner's Sons, Houghton, Mifflin & Co, and G. P. Putnam's Sons were accustomed to make payments to English authors on the same liberal scale.

CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

TEN THOUSAND DOLLARS FOR FOUNTAINS

THE very good news is that the agitation for increased watering facilities for horses in Greater New York has developed at least one feature that will bring incalculable relief to many horses and delight to all anti-cruelty folks. A benefactor who does not want his name revealed has contributed $10,000 to the New York City Humane Society for the erection of drinking fountains, to cost $250 or more each, the intention being to keep the cost at such moderate figures as indicated. Designs for four of the fountains, which are to be of granite, have been prepared and the work of site selection is under way. The anonymous donor could not possibly have picked out in Greater New York a society as well qualified as the N. Y. C. H. S. to undertake the practical work of erecting the fountains, as several officials of this society have been for some months studying the subject of effective watering of horses, as well as the pratical details of design, sites and other matters that come up in connection with fountain placing. Greater New York, with its miles of heated thoroughfares, needs hundreds of fountains that shall be kept in good condition and it is to be hoped other animal lovers will follow the example of the anonymous donor.

VIVISECTION OF HUMAN BEINGS

There is one aspect of vivisection which the general public does not appreciate, and that is that the permission for the indiscriminate cutting up of live animals, which is given by most states, developes in many instances a passion for carving live subjects that grows by what it feeds on. There are hospital vivisection scandals which only a few investigators know of, and it is a gruesome fact that in different portions of the United States the proposition has been made several times, by members of the medical profession, that criminals sentenced to death shall be given over to the doctors to be the subject of vivisectional experiments. From the terrible fact that the vivisectors are so anxious to obtain human beings, and that they agitate the subject so constantly, it is evident, no matter what Dr. Keen and Dr. Shrady may say of the value of experimentation taken upon animals, that the latter are not sufficient, and that to arrive at really valuable results it is necessary to experiment upon human beings. This was, by the way, openly admitted by two physicians in Germany, who were tried some years ago for their experiments upon women in cancer transference. Their defense was that when they experimented upon animals it was so unsatisfactory! The perversion of moral sentiment that would advocate or even assent to the infliction of such an amount of torture as must result from vivisectional experiments that were to any extent performed upon criminals is shocking to contemplate. It is safe to say that the members of any legislative body in this country which gave the medical fraternity the right to vivisect even the lowest class of condemned criminals would be the storm centre of such a whirlwind of rageful indignation that they would be more than eager to kill the measure before it had a chance to become operative.

The bare suggestion of such barbarous treatment of human beings—who, whatever their crimes, have the right to be put away as painlessly as possible—is a disgrace to the medical profession, of which it should purge itself by formal disapproval.

GREAT CRUELTY PRACTICED AT THE HAGUE

The Hague, which has come to stand for ethical progress through the conventions held and treaties drawn up in this city of Holland, is not distinguished for humaneness to dogs. On the contrary, dogs there, as elsewhere in Holland, are treated with exceptional cruelty. A custom of The Hague which gives anti-cruelty societies and individuals much concern is the public slaughtering of cattle, sheep and pigs. Crowds of adults and children stand about the doors of the slaughter houses, or if the doors are closed they peer through crevices or windows. The viewing of this doing to death of creatures with the inevitable attendant repulsive features, cannot but have a deplorable effect upon children. Perhaps some of the delegates from England and the United States may find it feasible, without giving offense, to encourage any native efforts that may be making to better the condition of animals and birds in Holland and possibly the visiting animal lovers might originate plans for the furtherance of the anti-cruelty movement there.

CHAMELEON SALES AT CONEY ISLAND

A correspondent draws attention to the sale of live chameleons at Coney Island in front of Dreamland on the street. As many as fifty of them crawl over a board about twelve inches square, the peddler crying his wares: "All alive, only 15 cents each." He grabs one by the tail and makes it run over the others. Men and children by the score decorate themselves with the unfortunate little reptiles, the purchasers, of course not having the slightest idea how they should be cared for, and that with rough mauling and starvation the creatures suffer extremely. The condition of many of the horses attached to the stages and hacks at Coney Island is also reported as pitiable. One horse driven from Parkway Baths to Dreamland, attached to a stage, showed the skin in a dozen places rubbed by the harness and the blood was oozing through from a big raw spot on each front leg; he was a pathetic sight. How discouraging it is to think that of the many scores of persons who must have seen these wretched creatures, not one made an effort to put an end to the misery of even an individual horse. This department has taken steps to better some of the conditions at Coney Island, by setting the facts before the N. Y. City Humane Society.

CAUSES OF BALKINESS

In this Department, under date of 28 June, an appeal was made to those who had found ways of persuading a balky horse to renew his activity to communicate their method for the benefit of animal lovers. The invitation has been responded to by the wife of a man who has had the handling of horses since childhood, and broken them to the saddle for driving and for work. He has always been interested in studying the best methods for the care and management of the horse and has accumulated a large store of knowledge through observation, reading and practical experience. To begin with, it should be borne in mind that while some horses are more easily balked than others, yet every balky horse has been made so by either improper training, or a driver lacking in judgment, and the horse should not be blamed and made to suffer for what appears to be a tantrum. Among the causes that contribute to balkiness are: overloading, too long a pull without rest, a cheap, hard, or ill-fitting collar. A nervous or excitable driver will balk almost any team which is young or high-strung. Hitting this type of horse with a whip or jerking the reins is very unwise. Another cause of balkiness is not making the team pull together; thus one getting all the strain and having more than he can do. The foregoing are some of the most common ways by which drivers balk their horses. The driver is not always found blamable, as balkiness is sometimes the result of the animal's training or a rush of blood to the head

ILL-FITTING AND UNCLEAN COLLARS

If one desires to prevent cruelty to the balky horse let him examine the collar, and also see if the neck and shoulders under it are rubbed. Sometimes in raising the collar you will find a very large swelling. Such conditions are caused by a hard or ill-fitting collar, or from the collar or skin under it not being kept clean—an S. P. C. A. agent doing effective anti-cruelty work would order a horse in such a condition back to its stable. See that the collar is not so tight as to press on his throat and shut off his breath; all the devices you can try upon him will not make him go if such is the case. On the other hand the collar should not be so loose as to bring the pressure to the point of the shoulder. The proper collar for a draft horse is a softly padded one. It should fit snugly, but not be so tight but that you can slip your hand through the bottom. It is not very easy to determine whether a horse is overloaded or has pulled too far, as it requires an experienced eye and there are many things to be taken into consideration. What the average well-wisher can do is to suggest to the teamster that either one or both of these forms of imposition may be the cause of the trouble, and endeavor to get at the truth of the matter.

Readers of Vogue inquiring names of shops where articles are purchasable, should enclose stamped and addressed envelope for reply, and state page and date.

THERE is no subject in the world more interesting than that of feminine beauty. How many efforts have been attempted in vain, until our days, to develop the divine art of being beautiful.

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THE SEASON AT AUTEUIL

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

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DESCRIPTIONS OF FASHIONS

PAGE 149

LEFT FIGURE.—Costume for early autumn wear of pale grey voile combined with selftoned embroidered French batiste which has Cluny lace introduced. The little plaitings that edge lapels are of the batiste and the buttons are of French gray silver; wide girdle of smoke grey taffeta, surpliced waistcoat of plaited batiste. The overskirt effect is circular, caught in small plaits to yoke depth, and bordered by a batiste band which is turned back in a graduated width at front edges, the tucked front gore showing between. The lower edge of the batiste band at sides and back is finished by a corded taffeta piping, the attached flounce continued from front gore and tucked at top. Each of the other two attached flounces is piped at hem and tucked to half depth. The coat is of the batiste, with cuffs, revers and sleeve lapels of the voile; a double ruffle at lower part, the fullness drawn in by a soft taffeta ribbon run through slits.

MIDDLE FIGURE.—Princess costume of old rose and white striped summer silk. Above flounce, on sleeves, and bordering bolero is cream linen crash trimmed with old rose taffeta folds in design. The yoke is of embroidered cream French batiste and the collar is of the crash tucked half way across, then flaring into a ruffle with edge scalloped with old rose silk. Taffeta covered buttons trim.

RIGHT FIGURE.—Costume of ecru linen crash with insertings and blouse of Bulgarian embroidered crash of the same color. High crush girdle of flame colored taffeta glacé with harness buckle. Burnt straw sailor hat trimmed with black and white striped ribbon and a wreath of small roses, shading from deep cream to flame color.

PAGE 152

Princess dinner gown of pastel geranium pink crêpe de chine, with bolero of ivory white

India mull, heavily hand embroidered in cream and silver roses, with very pale green foliage. Shaped bands of geranium liberty satin border bolero, and a narrow embroidery finishes neck; mull plaitings at elbow, the sleeves of satin tied in by silver ribbon bows above plaitings. Silver and white tassels at bolero corners, and above the folds that trim skirt in tuck effect motifs of the embroidered mull are inset.

PAGE 154

Costume of pastel hyacinth blue chiffon cloth combined with selftone chiffon broadcloth, which is entirely in cut-work design, giving a lace effect, the edges of the bolero and cuffs hand-embroidered in silver. The cloth tunic opens over a narrow tucked front gore, and the lower edge is slashed in panels, which fall losely over a deep circular flounce of the chiffon cloth covered by folds of graduated widths, in tuck effect. The yoke is tucked to correspond to the gore, and the sleeves are of folds mounted on a full puff. Girdle and bows of deep violet satin.

PAGE 155

LEFT FIGURE.—Tea gown of apricot chiffon with silk-embroidered lierre lace. Folds of flame colored satin cross at neck, and are threaded through the lace bolero at the bust line.

MIDDLE FIGURE.—White silk voile tea gown, with Alençon lace. Empire girdle of white flowered silk ribbon with blue satin edge.

RIGHT FIGURE.—Model of tea gown from Paquin, made of pale green chiffon with insettings of Venetian lace, mounted on green mousseline.

PAGE VII

LEFT FIGURE.—Smart Empire dress in plaited Hortensia voile. Small bolero in guipure, with strass buttons.

SECOND FIGURE.—Coat in elephant grey chiffon cloth; dress in blue and grey foulard, revers in Irish lace. Bias bands of grey cloth are laid on the foulard.

THIRD FIGURE.—Empire frock in old pink cachemire, with bolero in Venetian lace, and sash in old green taffeta. Pink and green wings on the hat, with a big rose in front.

FOURTH FIGURE.—Smart dress skirt in liberty silk, encrusted with antique lace ornamented with a drapery of mousseline de soie. Blouse in mousseline de soie, with bolero of antique lace ornamented like the skirt. Small hat in gold straw, with paradise bird and small wreaths of roses on each side.

ORIGINAL DESIGNS IN PEWTER

PAGE 153

UPPER LEFT HAND FIGURE.—Antique coffee pot with ebony handle; simple in design.

UPPER RIGHT HAND FIGURE.—Water pitcher,—ribbed and embossed.

MIDDLE LEFT HAND FIGURE.—Elaborately embossed and chased cake basket.

MIDDLE RIGHT HAND FIGURE.—Old fashioned candlestick, with snuffer and chimney, known as a wind-lamp

LOWER LEFT HAND FIGURE.—Ribbed cream pitcher with ornamental feet.

LOWER RIGHT HAND FIGURE.—Ribbed and embossed coffee urn of same design as water pitcher.

DE PAREDES'S PICTURES

V. De Paredes is an artist of some forty-five years of age, a Spaniard, but living in Paris, and paints pictures whose subjects are almost exclusively of the time of Louis XIV and XV, this period giving the artist opportunity for painting the gorgeous costumes in which he delights. While of no great artistic importance, they are nevertheless pleasing in composition of color, and a number of reproductions in black and white, or colored in water colors by hand (a kind of work done remarkably well in Europe), are imported into this country. A set of six pictures by de Paredes is being reproduced in Vogue. The first, entitled The Favorite Party of Louis XV at Choisy, was published 17 May; the second, entitled Royal Visitors in Watteau's Studio, was published 7 June; the third, entitled Hændel, was published 21 June; the fourth entitled Mozart at the Court of Marie Antoinette, was published 28 June; the fifth, entitled Voltaire reading his Semiramis to King Stanislaus, was published 2 August; the sixth of the series in this issue is:

BOLINGBROKE TAKING LEAVE OF LOUIS XV

BY V. DE PAREDES

This is another painting of an historical subject from the facile brush of the Spanish artist who so delights in depicting scenes of this gayly costumed period. It shows Bolingbroke, whose farewell seems causing little sorrow to the ladies and gentlemen of the court. Bolingbroke the eminent English statesman, orator and author, after being deposed from office and attainted in England, fled to France in 1715, the year of the death of Louis XIV. In 1718 his first wife died, and two years later he married the rich widow of the Marquis de Vilette. With the aid of her money he was enabled finally to make his peace with the English government, and in 1724 returned to England where although his property was restored to him, he never was permitted to take his seat again in Parliament. The year he left France was 1724 and the date of his consequent bidding farewell to the court, was one year after the young king Louis XV had been declared of age. The boy sovereign seems listening with some doubt in his own mind as to what reply he is to make to the well-turned remarks of the brilliant Englishman, whose charming manners, graceful person, and polished and eloquent language had doubtless made him a conspicuous if not beloved member of the French court.

HAPHAZARD JOTTINGS

FACTORY LAW NOT VALID

A Test case to determine the constitutionality of the law enacted to prohibit night work by women and children was decided adversely to the law by the Court of Special Sessions, Justice Willard H. Olmsted's opinion being concurred in by Justices Duel and McKeon. Among the provisions of the Factory Law was that no female shall be allowed to work in a factory before 6 A. M. or after 9 P. M., nor more than sixty hours a week. The Attorney-General of New York State appeared in behalf of the law, and advanced, as his main plea in its behalf, that the Legislature was justified in thus curtailing women's freedom of contract, as the impairing of the health of the mothers of future generations, was a matter of public welfare. The counsel appearing for the factory employer, who was the defendant in the test case, contended that the law violated the Constitution of the United States, in that it was an infringement of the privileges and immunities of citizens of the United States, and denied to women the equal protection of the laws; that it violated the State constitution because it deprived a person of liberty and property without due process of law.

Justice Olmsted speedily made mince-meat of the Attorney-General's pleas that the State had a right to demand that the progeny of factory women, shall have healthy mothers, to the end that the State may have sturdy citizens. Does the State look only to the children of factory women for its future good citizens? Why should the housewife, who toils at home, the women in mercantile houses, in offices, or she who toils not at all—the society woman, be exempt from legislative interference for the same reason? And what becomes of the rights of the non-child-bearing woman, surely a considerable class? How about the women beyond the age of child-bearing, yet physically strong and having expert technical knowledge with opportunity to employ it only during the prohibited hours? With no other excuse this law appears to be a most palpable piece of special class legislation, and is an unwarrantable evasion of the constitutional rights and individual liberty. The employee may not work within the prohibited hours, yet the employer, even though a woman, may work as long as she likes. If this is simply a health regulation, why this distinction between two possible mothers of future citizens? The statute classes women with minors, as wards of the State, needing its parental interference. This is an injustice to women, who, while not having the equal rights with men, have never been classed in law with children. The whole trend of legislation, has been to make them the equals of men, and to enlarge their rights to participate in property and contracts. The Justice dismissed the case against the factory employer. It will be interesting to observe whether the Court of Appeals, to which the Attorney-General says he will carry the case, will sustain Justice Olmsted's decision.

BAN ON SUNDAY FUNERALS

The Hack Driver's Association of Baltimore, after securing promises of active co-operation from Cardinal Gibbons, and prominent clergymen of other denominations decided, at a meeting recently held, to put a ban on Sunday funerals. Petitions circulated by the drivers were signed in large numbers by clergymen, undertakers, superintendents of graveyards, and hack owners. Sunday 19 August was the last Sunday on which the drivers, and those signing the petitions, took part in Sunday funerals, except in cases of contagious diseases or other cases of extreme necessity. Nearly two months of agitation preceded the meeting at which the Sunday funeral ban was officially proclaimed.

UNNECESSARY HARDSHIPS FOR FISHERMEN

The fishing laws of Canada and the United States lack harmony and cause considerable friction. Americans are not allowed to fish on the Canadian side of the Niagara River without a license. Canadians can cross to the American side and fish any day in the week. No close season. No fishing is allowed here on Sunday. Pickerel cannot be taken in Ontario between 15 April and 15 May. The number to be taken each day is limited. Of black bass, eight is the limit. Since 15 April, several cars of pickerel have been seized and confiscated for the reason that a portion of each shipment contained fish less than fifteen inches in length. They were consigned to Buffalo and New York. A few days ago two men came to this side in a clinker boat, were arrested, fined, and their boat confiscated. There are many of these small matters that are not brought to public attention which would be avoided of the laws of the two countries were uniform.

RESENTING UNJUST CHARGE

The National Confectioner's Association is beginning to run to earth the reports published from time to time that children die of alleged candy poisoning. Two cases of this kind, said to have happened on 7 and 10 July, and given wide publicity by the press, were recently investigated by the Association. Dr. E. J. Lederie, the physician, found in one instance where eight children were said to have been poisoned by candy in Brooklyn, that the evidence is strong they were poisoned by milk. In the second instance the Williamsburgh baby who died not from the poisonous coloring matter in candy, but the attending physician said the fatal illness was diphtheria. The National Confectioner's Association has a standing reward of $100 that will convict any person of the adulteration of candy with poisonous or injurious substances.

ITALIAN SAVINGS—A THRIFTY PEOPLE AND THEIR BANKS

It is figured the total savings of the people in Italy now represent not less than one thousand million dollars. Since the year 1822 there have been founded in Italy 222 savings banks, of which 184 are still in existence. There are two kinds. The first, especially numerous in Tuscany and in the Roman Provinces, are generally incorporated as stock companies, and wholly independent from other institutions, while the others, very common in the northern districts, are generally founded by and dependent upon Government authorities. In the southern Provinces most of the savings banks were originally loan institutions on grain, depending upon their respective communes. Somewhat of a similar nature are a few savings banks established by provincial councils and some by labor unions. There are, besides, five banks, the origin and management of which is quite distinct. These are the Milan savings bank, whose officers are appointed by the city council, the Province of Lombardy, and the Government; the Palermo and Carrara savings banks, under Government control, and, lastly, those of Naples and Siena, depending respectively, from the National Bank of Naples and the Monte dei Paschi.

The aggregate sum deposited in the 184 savings banks existing at the end of 1904 came to $555,400,000, which sum was guaranteed by a reserve fund of $56,400,000, making a total of $411,800,000. This shows a substantial growth from 1830, when the deposits were $1,260,000, and from 1870, when they aggregated $69,540,000. The savings bank of Milan represents about one-half of the total deposits, having at the end of 1905 deposits of about $153,400,000 and a reserve fund of over $20,000,000. To the above sum of $555,400,000 must be added $198,800,000 deposited in the postal savings banks, making an aggregate amount of $522,200,000. These figures do not represent the total savings of the Kingdom, for a great deal of money is deposited in other financial institutions and people's banks.

SAVINGS BANK REPORT

The annual savings bank report for the State of New York, shows that there is on deposit, $1,444,444,492. That in the year ending June 1906, the enormous sum of $39,198,749 was withdrawn from the banks, a sum almost double the withdrawals during the past year. In spite of these withdrawals, the deposits grew by $82,164,573 in the year. The number of open accounts are 2,637,235.

EXCLUSIVE PRODUCT

The Mexican Investor says that there is an immense demand in that country for what is known as aguardiente, a kind of rum produced from sugar cane. Usually the alcohol is a by-product from the molasses, but of late years it has often been found profitable to use the cane solely for the purpose of making aguardiente, instead of both sugar and aguardente. The situation as regards sugar is thus largely relieved.

DEMAND LARGER DIVIDEND

The American Express Company which now pays a dividend of eight per cent, is experiencing a movement on the part of some shareholders to secure twelve per cent, so long as the net earnings shall be as large as they have been in the last two years. An alternative suggestion is that the company shall pay a ten per cent divdend in stock, or in four per cent bonds. The assets of the company form $5,300,000, the amount fixed in articles of association, have increased to a sum which the company admits to be much more than six times that amount, and therefore a much greater amount than is needed to carry on the business of the company. These surplus sums have been invested in stocks and bonds. The stock of the American Express Company is quoted at 235 bid, and 239, asked. The general public has an interest in these figures. This is one of the companies which has a monopoly of territory in which it charges very exorbitant rates, and it is one of the influences that deprives the country of a parcel post. These figures will doubtless be very tellingly used, and made to do excellent service for reform by the Postal Reform League.

SHOPPING THROUGH VOGUE

Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

The fee for this shopping service is 25 cents for each article purchased, irrespective of costs or quantities.

If a desired article is not obtainable for any reason Vogue will at once return the money sent to it, but will not return the fee—the fee being for work Vogue has to do, whether the article can be had or not.—Address

VOGUE SHOPPING BUREAU

11 East 24th Street New York

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

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"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

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234
1 August,'06

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

126. A Virginian is taking orders for Brandy Peaches and Apple Toddy. Write for further information.

FORM OF SUBSCRIPTION

To Publisher Vogue

11 East 24th Street, New York

Sir: Enclosed please find Four Dollars for subscription to Vogue for one year, to be sent to

Name_____

Address_____

Vogue should be kept on file for reference. It is the best fashion paper, and subscribing for it is the only way to get its full benefit. The low subscription price makes it almost as cheap to subscribe for a whole year as to buy single copies for eight months. It costs only $4.00 to subscribe a whole year, but $5.80 to buy all the copies at ten cents each and the four special numbers at twenty-five cents each, a total of 52 weeks. The mail address can be changed as often as desired.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Lang.—Edyth T. Lang, only child of Edyth and Henry Lang, Thursday, 9 August, at Newport.

ENGAGED

Ludington-Koop.—Miss Marietta B. Ludington, daughter of Mrs. Benjamin Ludington, to Mr. Eugene Jackson Koop.

Kountze-Douglas.—Miss Annie Kountze, daughter of Mr. Luther Kountze, to Mr. Gordon Douglas.

DINNERS

Lenox, Mass.—A dinner was given on Mon., 6 August, by Ambassador and Lady Durand.

DINNER DANCES

Newport, R. I.—A dinner dance was given on Sat., 11 Aug., by Mrs. Stuyvesant Fish, at Crossway. The cotillion was led by Mr. Elisha Dyer, Jr., dancing with Mrs. Frank D. Averv, and by Mr. Harry S. Lehr, dancing with Miss Marion Fish.

RECEPTIONS

Newport, R. I.—A reception was given on Sat., 11 Aug., by Mrs. Richard Gambrill.

TABLEAUX VIVANTS

Narragansett Pier, R. I.—A series of tableaux were given at the Casino, on Tue., 7 August, for the benefit of the Sea Wall fund. Among those taking part were: Miss Julie Phillips, Miss Marie Louise Denegre, Miss Dorothy Norris, Mrs. Charles Gilpin, Mrs. Morgan Tillinghast, Miss Olivia Hitchcock, Miss Sinnickson, Mr. Irving Brokaw, Professor N. Monroe Hopkins, Mr. Henry Brevoort Kane and Dr. A. F. Hopkins.

INTIMATIONS

Anderson.—Mr. and Mrs. William de La Roche Anderson, will stop with Mr. and Mrs. Robert Olyphant at Oyster Bay, L. I., this month.

Bayley.—Mr. Clive Bayley, acting Consul-General in the absence in England of Sir Percy Sanderson, is stopping at Newport.

Benkard.—Mr. and Mrs. Henry H. Benkard, are occupying their country home at Westchester, N. Y.

Bowdoin.—Mr. and Mrs. Temple Bowdoin, sailed from Europe 15 August.

Brown.—Mr. and Mrs. H. Carroll Brown of Baltimore, who are in Europe, were a few days since at Interlaken.

Brown.—Mr. and Mrs. Willard Brown are in the White Mountains, at the Mount Washington, where they will pass some time.

Carhart.—Mr. and Mrs. Amory S. Carhart will return from abroad in October. They sailed in the early Spring.

Clews.—Mr. and Mrs. Henry Clews, Jr., are occupying the house they have taken for the summer at East Bourne, Sussex, near London, England.

Emmet.—Mrs. John Duncan Emmet has been stopping with Mrs. Harry Symes Lehr at Newport.

Gardiner.—Mr. and Mrs. Alfred Paul Gardiner, who are at their country place on the Hudson, will pass several weeks at the United States Hotel, Saratoga.

Gurnee.—Miss Mary Gurnee is stopping with Mr. and Mrs. H. H. Thorndike, at Bar Harbor, Me.

Hadden.—Mr. and Mrs. John A. Hadden have returned to Bar Harbor from the White Mountains.

Haight.—Mr. and Mrs. Louis Haight have returned to Tenafly, N. J., from Long Beach, L. I.

Higgins.—Mr. Eugene Higgins is due to arrive here this week from Europe, accompanied by his sister, Mrs. H. Mortimer Brooks, and her daughter, Mrs. John R. Livermore.

Kountze.—Mr. and Mrs. Luther Kountze, and Miss Annie W. Kountze, whose engagement to Mr. J. Gordon Douglas has just been announced, left for Bar Harbor last Friday.

Landon.—Mr. and Mrs. Edward H. Landon, have bought the house, 40 East Fifty-first Street, and will occupy it on their return from Staatsburg, N. Y.

Lee.—Mrs. Henry Livingston Lee, who is returning from Europe, will pass the autumn in the Berkshires.

Livermore.—Mr. and Mrs. Philip W. Livermore and the Countess de Lubersac, sister of Mr. Livermore, have been passing some time in Aix-les-Bains.

Livingston.—Mrs. Oscar F. Livingston is travelling in Continental Europe, and will not return to New York until the autumn.

Lord.—Mrs. George de Forest Lord, has gone to the White Mountains for the month of August.

Lydig.—Mr. and Mrs. David Lydig have left Lenox for Bar Harbor, where they will remain until the first of September.

Mackey.—Mr. and Mrs. Frank Mackey, who have been at their home at Leamington, England, are expected to arrive in New York next week.

McCreery.—Mr. and Mrs. H. F. McCreery, who are en route from England to Brazil, will not be in town before late in November.

Parsons.—Mr. and Mrs. Herbert Parsons and their children are at Newport.

Porter.—Mr. and Mrs. T. Wyman Porter are spending several weeks at Bar Harbor. They will return to Tuxedo Park for the autumn.

Remsen.—Miss Elizabeth Remsen has returned from Europe, and is occupying the Bishop cottage at Lenox.

Rogers.—Mr. and Mrs. John Shillito Rogers have been traveling in Italy. They have been abroad since their marriage in the late Spring, and are now in Switzerland.

Scribner.—Mr. and Mrs. Charles Scribner, and Mr. and Mrs. J Searle Barclay are among the New Yorkers at Saratoga.

Schell.—Mr. and Mrs. F. Robert Schell are occupying a cottage at the United States Hotel, Saratoga.

Smith.—Mr. and Mrs. George Wilson Smith, who were at York Harbor, Me., during the month of July, are now at Soo-Nipi Park Lodge, Lake Sunapee, N. H.

Thompson.—Mrs. J. Todhunter Thompson and her daughter, Miss Jennie Remsen Thompson, are passing the Summer at Bar Harbor.

Twombly.—Mr. and Mrs. Arthur R. Twombly, Mrs. Marshall Field, Jr., and her little son, are at Lucerne.

Van Buren.—Dr. Frederick T. Van Buren and Mrs. Van Beuren are traveling extensively in Europe. They sailed after their wedding in May. They will return in the early Autumn.

Widener.—Mr. and Mrs. Joseph Widener and Mrs. Edward R. Thomas are at Saratoga for the races.

BOAT RACES

Newport, R. I.—The race for the Astor Cups was sailed on Tues., 7 August over the Block Island course. Summary of the race.

Schooners; prize, $600.

Yacht.	Start. H.M.S			Elapsed Time. H.M.S.			Corrected Time. H.M.S		
Elmina.....	11	17	00	6	33	50	7	36	50
Queen.....	11	16	41	6	54	44	7	41	03
Corona.....	11	17	00	7	31	23	8	14	23
Muriel.....	11	16	20	7	53	54	8	37	34
Verona.....	11	17	00	Did not finish.					

Corrected times.—The Elmina. 7:27:31; the Queen, 7:30,13; the Corona, 8:02:46; the Muriel 8:01:09. The Elmina wins, beating the Queen 2m. 52s.

Single Masted Vessels and Yawls.—Prize $1,000 gold cup.

Humma.....	11	10	40	7	21	30	8	10	50
Weetamoe....	11	11	46	7	06	06	7	54	20
Neola	11	12	00	7	16	40	8	04	40
Effort.....	11	12	00	7	24	23	8	12	23
Yankee.....	11	12	00	6	53	48	7	41	48
Rainbow.....	11	12	00	6	58	45	7	46	45
Vigilant.....	11	12	00	6	59	10	7	47	10
Irolita.....	11	12	00	8	25	48	9	13	45
Gardenia.....	11	10	01	8	29	14	9	19	13
Dons.....	11	11	37	Did not finish.					

Corrected times:—The Humma, 7:07:36; the Weetamoe. 7:11:05; the Neola, 7:21:25; the Effort. 7:26:06; the Yankee 7:21:23; the Rainbow. 7:26:33; the Vigilant. 7:34:22; the Irolita, 8:22:19; the Gardenia. 7:25:43.

The Humma wins, defeating the Weetamoe by 16m. 30s. The elapsed times of the Yankee and the Rainbow show a difference of 4m. 57s. in favor of the former.

	H.	M.	S.	
Isolde.....	11	12	00	Did not finish.
Neola II.....	11	12	00	Did not finish.
Cara Mia.....	11	12	00	Did not finish.
Dahinda.....	11	11	00	Did not finish.
Phryne.....	11	11	32	Not timed.

NATIONAL MOTOR BOAT CARNIVAL RACE WEEK

The Carnival will be held during the race week, 10-16 September, inclusive, of the National Association of Engine and Boat Manufacturers, starting and finishing off the Club Station at 112th Street and Hudson River, New York City. The program as outlined, is as follows: Monday 10 Sept., Reliability tests; the prizes to be awarded being gold, silver and bronze medals. Tuesday 11 Sept., Long Distance Races for high speed and pleasure craft, the High-Speed boats going the longest distance for the championship of America. Wednesday, 12 Sept., Ladies Day; Water sports; races for small boats, such as, yacht tenders, dinghies, etc.; One mile championship race, both flying and standing starts; one kilometre championship, flying and standing starts, both of which will be for the Championship of America, for which prizes will be awarded. A special prize will also be awarded the boat that breaks any existing worlds records for the distances. Thursday 13 Sept., races for the International Worlds Championship Trophy, the National American Championship Trophy, the Inter-State Championship Trophy, the National Association Motor Yacht Championship Trophy, the National Association Cabin Launch Championship Trophy; also races for open launches, etc.; Friday, 14 Sept., same as on previous day. Saturday 15 Sept., Finals for the three days for trophies and other prizes. The winners, to be decided by those securing the greatest number of points in the three days events.

The International Trophy, is intended for boats of twelve metres; the National for boats forty feet and above (handicap race); Inter-State for boats thirty-three feet and under (handicap race); the National Association Motor Yacht Trophy, for boats sixty feet and above; the National Association Cabin Launch Trophy, for boats above forty feet and under sixty feet.

All events are open to members of any regularly organized Yacht, Motor Boat, or Automobile Club of the United States, with the exception of the International Trophy, which also includes boats from Canada and Europe. Any club can be represented in the events with as many boats as they desire to enter.

Full particulars, entry blanks, etc., will be furnished by addressing the Secretary, Mr. Hugh S. Gambel, Motor Boat Club of America, 112th Street and Hudson River, or 314 Madison Avenue, New York City.

TENNIS

Seabright, N. J.—The finals for the Achelis Cup were played on Sat., 11 Aug., at the Seabright Lawn Tennis and Cricket Club grounds. The match was won by Mr. F. B. Alexander, defeating Mr. W. A. Larned, by a score of 4-6, 6-4, 0-6, 7-5 and 6-4.

CORRESPONDENCE

Saratoga.—Late arrivals: Miss Josephine Robb, Mr. Louis Boone, Mr. W. H. Gaines, Mr. W. W. Beverley, Mr. and Mrs. S. F. Kingston, Mr. E. C. Buchignour, Mr. H. M. Harriman, Mr. Cyril Hatch, Mr. and Mrs. R. Vanderbilt, Miss G. Low, Mr. Paul J. Rainey, Mr. E. B. Springs, Mr. W. R. Craig, Mr. W. B. Lea, Mrs. Edwin Parsons, Miss Swayne, Mr. Alfred H. Swayne, Mrs. W. E. Carson, Mrs. H. F. Bruce, Mr. Charles G. Thompson, Mr. and Mrs. H. B. Hollins, Mr. and Mrs. E. R. Thomas, Miss Sherley, Mr. and Mrs. A. Peabody, Mr. C. Fellowes, Jr.; Mr. De Coursey Forbes, Dr. J. Grant Lyman, Mr. Alton B. Parker, Mrs. A. G. Kingston, Mr. and Mrs. C. E. Bush, Mr. E. A. Crowninshield, Mr. R. Grierson George, Mr. George H. Miller, Mr. J. W. Rumford, Mr. W. H. Kelly, Mr. A. H. Nutting, Mr. George Johnson, Mr. William Edwards, Mr. Whitefield Samman, Mrs. R. H. Brown, Mr. Thomas Slidall, Mr. John Tucker, Mrs. J. A. Bennett, Mr. Edward M. Rafter,

Mr. J. H. Weber, Mr. Joseph Tanszik, Mr. R. A. McKee, Miss Cassidy, Mrs. M. A. Temple, Mr. and Mrs. W. H. Slocum, Mr. and Mrs. Frank Brown, Mrs. Lloyd Garrison, Miss Lord, Mr. and Mrs. Walter Bliss, Mr. Ackley C. Schugler, Mr. F. B. Douglas, Mr. C. J. Quinn, Mr. H. S. Carter, Mr. Frank A. Reardon, Mr. Thomas T. Bayliss, Miss E. K. Parsons, Miss A. Ryle, Mr. and Mrs. H. Schelling, Mr. and Mrs. A. W. Pritchett, Mr. M. L. H. Lansing, Mr. S. G. Ketcham, Mr. E. W. Brofield, Mr. William C. Boone, Mr. and Mrs. H. C. Griswold, Mr. Philip M. Brett, Mr. S. Laflin Kellogg, Colonel and Mrs. William H. Rowe, Mr. Cyrus Stiles, Mrs. M. F. Snead, Mr. H. S. Baylis, Mrs. J. Peck, Mr. A. G. Kavanagh, Mr. and Mrs. H. G. Mendenhall, Mr. W. H. Springer, Mr. E. H. Pindar, Mr. R. C. Cumming, Mr. M. S. Chappelle, Mr. William Muray, Mr. J. G. Knowlton, Mr. and Mrs. Harry Folger, Mr. Arthur J. Hanley, Mr. James F. Herson, Mr. Louis A. Riesgo, Mr. and Mrs. Peder Christiansen, Mr. John T. Boone, Mr. Daniel Boone and Mr. Henry C. Pulliam.

FOREIGN TRAVEL

Bluecher.—Sailing Thu., 9 Aug., Mr. and Mrs. Ferdinand L. Mayer, Mr. and Mrs. J. A. Post, Dr. and Mrs. J. B. Zabriskie, Mr. Thomas Burgess, Mr. and Mrs. W. G. Cansey, Mr. Charles H. Carey, Dr. Samuel D. Gilbert and Mr. and Mrs. J. F. Livingston.

Friedrich der Grosse: Sailing Thu., 9 Aug.: Dr. and Mrs. Francis R. Packard, Mr. and Mrs. William Schuyler, Mr. and Mrs. Douglas Anderson, Mr. and Mrs. William N. Arnett, Jr., and Mr. George S. Garrett.

Kaiser Wilhelm der Grosse.—Sailing Tue., 7 Aug.: Mr. John H. Clews, Mr. Newbold Le-Roy Edgar, Mrs. Frank Pelton, Mr. and Mrs. Clifton Seasongood, Mr. Nathaniel Wilson, Mr. Jerome N. Bonaparte, of Washington; Mrs. William E. Bradley and Master Bradley, Mr. James A. Blair and Mr. and Mrs. W. M. Crane.

La Bretagne.—Sailing Thu., 9 Aug.: Mr. M. E. Carey, Mr. Fletcher Catron, Jr., Mr. M. Jouve, the French Consul at Galveston; Dr. and Mrs. J. T. O'Brien and Mr. J. W. Starbuck.

Majestic.—Sailing Wed., 8 Aug.: Mr. R. McLean, Mr. W. C. Olds, Mr. and Mrs. Frank H. Perkins, Mr. and Mrs. John Tod, Mr. and Mrs. O. H. Watkin, Mr. C. K. Welton, Mr. Archibald Wright, Mr. and Mrs. J. W. Baker, Mr. William Benton, Mr. Arthur Brooks, Mr. Jacob Cridler, Colonel M. C. Haskett, and Mr. and Mrs. F. G. Keeling.

Noordam.—Sailing Wed., 8 Aug.: Mr. and Mrs. W. R. Bennett, Dr. and Mrs. A. W. Ferris, Dr. and Mrs. Elliott W. Johnson, Mr. and Mrs. D. A. Mitchell, Baron and Baroness H. Van Oldenreel and Baron Van Oldenreel, Jr., and Mr. and Mrs. John M. Rhodes, Jr.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place, Dustin Farnum, The Virginian
Aerial Gardens, on the New Amsterdam Theatre Roof, 42nd St., West of B'way, Geo. M. Cohan, The Governor's Son
American Theatre, 7th Ave. and 42nd St., The Sewing Machine Girl
Casino, Broadway cor. 39th St., The Social Whirl
Criterion Theatre, 44th St. and Broadway, Hattie Williams, The Little Cherub
Keith & Proctor's
Union Square Theatre, Vaudeville
23d Street Theatre, All Star Vaudeville
125th Street Theatre, Highwayman
Lyceum Theatre, 45th St., East of Broadway, The Lion and the Mouse
Mad. Sq. Garden Roof, 26th St. and Mad. Ave., Mamzelle Champagne
Manhattan Theatre, 33rd St., and 6th Ave., The Kreutzer Sonata
New York Roof, 45th St. and Broadway, Seeing New York
New York Theatre, 45th St. and Broadway; McIntyre & Heath, The Ham Tree
Wallack's, 30th St., and Broadway, His Honor The Mayor

MUSIC

RICHARD STRAUSS'S SALOME

THE reigning operatic sensation in Germany these days is unquestionably Richard Strauss's Salome. This highly seasoned and gruesome work has now been given in all the large cities, and invariably with enormous success.

At the recent music festival in Cologne, Salome marked the crowning achievement of the operatic series. Strauss himself conducted the first performance, which was also his initial appearance as interpreter of his own score.

One critic described the general impression of the whole performance as "simply overpowering." The opinion of another enthusiast was that "everyone concedes that in spite of many garish moments the work possesses intense dramatic power and represents the most important operatic creation since Wagner."

It is practically certain that Salome will be presented in New York before long, but we doubt very much if it meets with any degree of popular favor over here. No doubt the spectacular and distinctly sensational character of the opera will serve to draw crowds for a while, but we fear the music ("a fray of dissonances," as one critic puts it), which may be taken to reflect this brilliant and eccentric composer in his most radical and lawless mood, will prove too bewildering a dose for American music lovers, even though a few are already half converted to the Strauss cult.

It is most interesting to note here that Mme. Sembrich, while in Dresden recently, attended a performance of Salome in company with Mr. Conried. In a letter to a friend in New York this well-known singer states that the director of the Metropolitan Opera House described the effect of the opera as overwhelming upon himself, and said that he considered it really a duty to present it in New York. Mme. Sembrich herself, however, expressed a quite different opinion. She writes: "The orchestra, under the direction of Schuch, was perfectly wonderful, but the music is unexampled lunacy. It can hardly be called music at all—a chaos of 108 instruments playing in different keys at the same time, while the singers sing—beg pardon, screech—in other keys. It may be interesting, but very little of it is beautiful. The subject is repulsive—perverse."

Mme. Sembbrich, by the way, expects to sail for America 4 October, and is scheduled to begin her concert tour at Cleveland, 18 October.

THE L'HEVINNE FAMILY

An interesting item of news comes from Paris to the effect that a little son has just been born to Mr and Mrs. Josef L'hevinne.

If there is any virtue in heredity this boy ought to become a remarkable musician. For instance, Josef L'hevinne, who has so many admirers in this country, is himself the son of one of the finest instrumentalists of the Imperial Moscow Orchestra. Joseph, who is now thirty-two years old, began his sudies at the age of six, and five years later entered the Moscow Conservatory, where he had the benefit of Safonoff's special instruction for seven years, or until his graduation with high honors in 1892.

In his fourteenth year L'hévinne played Beethoven's Emperor Concerto before Rubinstein, and was publicly embraced by the great Russian. In 1895 he won the coveted Rubinstein prize at Berlin, and shortly afterward launched on his brilliant cover as a pianist.

L'hévinne was married in 1899, and his wife, who will play with her husband on frequent occasions in this country next season, is said to be the finest living pianist of her sex in Russia. L'hevinne, Jr., will be afforded the advantages of musical study and foreign travel at the same time as he is likely to accompany his parents on their forthcoming extended tour.

DR. CARL MUCK

Dr. Carl Muck, whom Colonel Higginson has engaged to preside over the Boston Symphony Orchera next season, will remain in this country only one year, as he has just signed a new contract with the Royal Opera at Berlin, beginning with the autumn of 1907.

The Berlin correspondent of the Musical Courier makes an interesting comparison between Nikisch and Dr. Muck. He says the former has fantasy and poetry in an unequaled degree, and gives his entire attention, so to speak, to the spirit of the law, while Muck thinks mainly of the letter. The Berlin conductor has the rhythmical precision of the metronome, but because of his lack of imagination and of the personal note that appeals to the masses, he can never arouse an audience to such a pitch of enthusiasm as Nikisch. Dr. Muck has lately been conducting some of the festival performances at Bayreuth.

It was stated in this column last week that David Bispham had composed an opera entitled The Vicar of Wakefield. This was a mistake. The score of the new work happens to be by Liza Lehmann, and the libretto by Lawrence Hausman. We are glad to say, however, that Mr. Bispham will assume the title rôle in this opera when it is first presented in this country under Mr. Charlton early in January, 1907.

ART

EXHIBITIONS NOW ON

New York.—Wunderlichs. Etchings by Bauer, Helleu and Sneider.

Noe Gallery. Oil paintings and water colors by celebrated artists.

Lenox Library. Exhibition of reproductions of works of E. Meissonier, by Jacquemart, Courtry, Rajon, Bracquemond, Toussand, Le Rat, Spinelli and other etchers. During summer.

Astor Library. Plates of architectural designs by Robert and James Adam. Color plates of Russian ecclesiastical architecture and recent Japanese lithographs.

Modern Gallery. Paintings and etchings by Thomas Moran, N. A., and etchings by the late Mrs. N. A. Moran.

Boston. Copley Hall. Exhibition of American paintings. Continuing through the summer.

Museum of Fine Arts—Loan exhibition of works by the late Mrs. Whitman.

Buffalo. Albright Art Gallery. First Annual Exhibition of paintings by American Artists.

Cincinnati. Cincinnati Museum. Summer exhibition of works by American artists.

Philadelphia. Pennsylvania Academy of Fine Arts. Permanent collection and selections from collections of Dr. George Woodward, and Mr. Peter G. Schemm. During Summer.

Poland Springs. Twelfth Annual. Pictures by American artists. Continuing through summer.

Washington. Congressional Library. Special exhibition of original etchings and copies of Rembrandt's works, to commemorate the third centenary of the artist's birth.

Worcester. Art Museum. Summer exhibition of modern paintings.

GOSSIP

THIS month's Bulletin of the Metropolitan Museum of Art, New York, announces that there has recently been bought from the income of the Rogers fund a water color by Whistler, entitled Lady in Grey, which is now shown in the gallery devoted to new paintings on the first floor.

A number of very old pieces of Greek jewelry have also lately been purchased from the Rogers fund and added to the Museum's collection.

Among the other new articles now on exhibition, are over two thousand pieces of Japanese textilet, presented to the Museum by Mr. and Mrs. H.O. Havemeyer in 1896 (these are shown in gallery No. 22); an interesting Burgundian tapestry of the fifteenth century, presented by Mr. Jacque Seligmann and a small collection of paintings by Monet and Pissarro, which have been loaned by Dr. W. C. Osborn, and which are the first impressionist pictures of any note to be exhibited in the Museum.

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NUMBER 391 PUBLISHED 16 AUGUST, 1915

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NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

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***

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WORKING DIRECTIONS FOR NO. 391

THe current pattern is for a morning waist, suitable to be made of linen, lawn, silk, or fine woolen material. Although quite a plain style, a pretty yoke is effected by the narrow tucks terminating in points as illustrated: and the plain collar and cuffs may be enhanced by outer ones of drawn linen or lace.

The waist may be made to fasten either at the middle of the back or in front, as preferred, the opening being rendered as invisible as possible between the tucks, and in the fulness below them. If fastened at the back, the collar may be secured all around the neck edge, whereas a front fastening either necessitates the collar being finished off separately round the left half, the neck edge also being made neat, and the two to fasten by hooks and eyes; or, the collar must open in the front. This latter does not matter if an outside fancy collar is to be worn over it, as the edges may easily be made to hook so as to meet quite closely together.

The necessary quantity of thirty-six inch wide plain linen is exactly two and three quarter yards, if the parts of the pattern are placed with great care, and the size is sufficient for the requirement. Of silk, twenty-two inches wide, four and a quarter yards are required. The pattern consists of half a complete plain-fitting foundation; half front, half back, half collar, half waist band, one sleeve, and cuff.

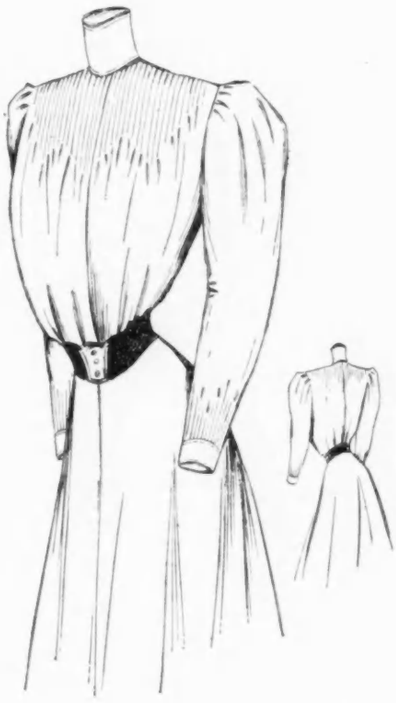
The diagram shows the most advantageous way of cutting the waist out of thirty-six inch width linen.

It will be seen that by cutting from the material, folded down the middle of the width, a small addition at the side is necessary, but as this effects such a considerable saving of material, and moreover, will not be visible when finished, it is the best way to cut it, whether the middle front be placed to the selvages or fold. After the back and cuffs are cut out, the former being placed the opposite way to that of the front, whether fold or selvage, the linen may then be either opened out to the full width, and the sleeves cut one up and the other down, as in the diagram, or it may remain folded, and a piece be added on to the under top corner, as shown by a dotted line in the diagram. There is very little economy in this, only two or three inches being saved, but if there be a right and wrong side to the texture the up and down placing will not do, as one sleeve would be on the wrong side. The other half of the waistband (if this is to be of the same material) and the underside of the collar, will come out of the corresponding portion of material as that on which they are placed in the diagram. In cutting from twenty-two inch width silk or satin, unless to fasten down the middle of the back, it is better to cut as much of it as the width will allow, and add an extra piece at one side only, the join to come under one of the tucks so far down as they run.

The sleeves will also require a very small addition, and they must be cut to face, to ensure which they should either be both cut at once through the material folded with the two right or two wrong sides meeting, or the second should be cut by the first under the same conditions.

The sleeve is a proper shirt shape, the upper edge gathered, and the wrist tucked to the size of the cuff.

The collar and cuffs in linen should each be two-fold, and in other textures lined. The sleeve is opened at the outside of the wrist, and is finished off like a man's shirt sleeve. The fitting foundation may either be used as such, or merely as a guide for making the waist by. A small fly wrap should carry the worked loops for the hooks to fasten to, or, if flat buttons are preferred, the butttonholes may be worked in a fly wrap and small flat linen buttons be sewed on the opposite edge. Run and fell seams are the smartest in a linen shirtwaist; French seams are better in more dressy materials.



VOGUE'S COUPON PATTERN NO. 391.—TUCKED SHIRTWAIST

For description, see this page. Cut paper pattern No. 391 sent on receipt of coupon with remittance of fifty cents

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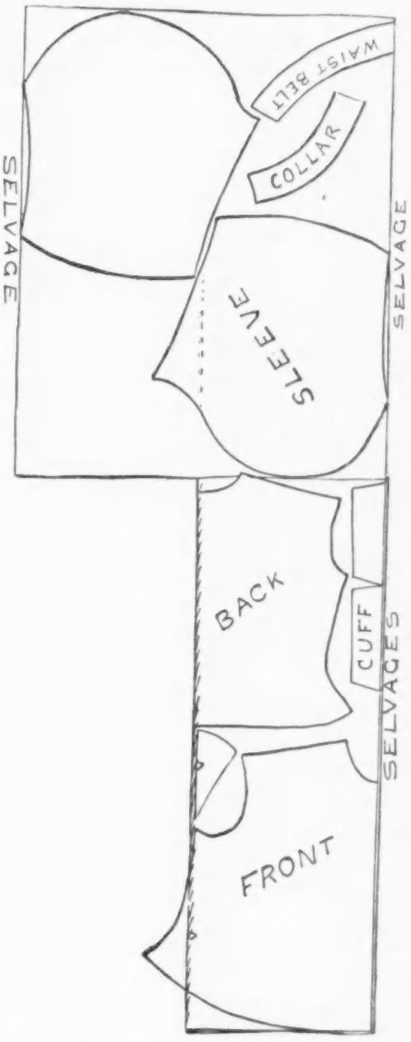

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WHAT THEY READ

[NOTE.—Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

THE SIN OF GEORGE WARRENER. By Marie Van Vorst. The Macmillan Company.

This author is a clever novelist who has developed an aggressive tendency of late to depict some of the more unpleasant and seamy phases of modern society. George Warrener and his pretty, commonplace wife were residents of a New Jersey suburban town. The husband earned a small salary by hard work in a New York broker's office, and when he returned home at night, utterly jaded, was satisfied to eat his dinner and then go to bed. Both of the Warreners were essentially uninteresting people, with extremely limited mental horizons, but Gertrude happened to be highly susceptible to the admiration of the sterner sex, and having no definite occupation beyond the engaging and discharging of servants or the ordering of daily meals, was far from being contented with her lot. Paul McAllister, a man of breeding, polish and wealth, recently returned from Europe, enters upon the scene as a temporary sojourner at the house of his aristocratic sister, Mrs. Bellamy. Gertrude takes notice, and promptly begins to preen herself, while it becomes the duty of the faithful, toiling husband to provide the indispensable fine feathers to be worn at prospective social functions where the fascinating McAllister may be encountered.

The sin of George Warrener was committed for the sake of the foolish woman he loved and trusted, and she saw fit to repay him by the basest deception and disloyalty. The inevitable sequel came perilously nigh to tragedy.

The Sin of George Warrener is a sordid, almost a repellent novel. Nevertheless it must be conceded that Miss Van Vorst has shown an insight and cleverness akin to genius in her pitiless analysis of the vulgar Warreners. We may not like these wretched people, but they are, at least, realities, and as such not unworthy of comparison with some of those marvellous portraits of petty souls drawn by Balzac in his Comedie Humaine.

THE WIRE TAPPERS. By Arthur Stringer. Illustrations by Arthur William Brown. Little, Brown & Company.

The up-to-date cleverness, audacity and local color of this exciting story would naturally stamp it as the work of a smart Yankee. As a matter of fact, however, the author, Canadian by birth, happens to be a cultured Oxonian, and also a far from indifferent poet. Evidently, too, Mr. Stringer is one of those thorough cosmopolitans or citizens of the world, who takes a keen interest in every phase of our complex life of to-day. Wire tapping, while scarcely an uplifting theme for a novel, is a sufficiently timely one, since as a matter of record that pool room wire tappers in New York City cleaned up more than $50,000 on the day this book went to press. As the story developes Mr. Stringer reveals the complete modus operandi of wire-tapping, by which it is possible for a skilled telegrapher to select from a network of wires the one containing the desired information, and to withhold for a time that information from the one for whom it is intended, or it may be, to substitute false intelligence. The hero is a practical telegrapher and electrical inventor who, by a combination of painful circumstances, has become entangled in a daring wire-tapping conspiracy against a prominent pool room. The heroine is a well-bred English girl who drifts to America because of family troubles at home, and finds employment after a while in a New York bucket shop.

Jim Durkin and Frances Chandler are drawn together at first through mutual complicity in a nefarious business. The unselfish absorbing love that each inspires in the other, redeems this tale of crime and vulgarity from the ethical point of view. Frances, however, is of finer fibre and far more convincing than Durkin, and she deserves a better fate that that which awaits her at the end of this story. It is easy for moralists to find fault with a book of this kind, but no one can deny that, purely as a story, it is both ingenious and interesting. Moreover, Mr. Stringer happens to possess an expert knowledge in applied electricity, and the varied information deftly interwoven in the fabric of the narrative will be appreciated by the practical reader. Mr. Brown has provided six effective illustrations.

MISS FRANCES BAIRD; DETECTIVE By Reginald Wright Kauffman. With a Frontispiece in Color by William Kirkpatrick. L. C. Page & Company.

The quite charming and resourceful heroine of this ingenious tale was employed by a well. known private detective agency in New York. After having made a series of more or less calamitous blunders in several important cases to which she had been assigned, a final opportunity was given the girl to prove her mettle. It seems that the eldest son of the plutocratic Denneen family was about to be married, and the parents having planned to give a grand ante-nuptial dinner and reception at their country place on the Hudson, had deemed this a fitting occasion to place the wedding gifts, including the magnificent Denneen Diamonds on exhibition. Miss Baird, who happened incidentally to be both comely and well-bred, in conjunction with an astute but hopelessly vulgar young male member of the detective staff, was detailed for the delicate and onerous task of keeping an eye on the diamonds.

Strange and momentous events transpired during the next few days, and Miss Baird was kept busy, and after an exceedingly trying and exciting experience managed to vindicate her reputation superbly at the close.

The two-fold mystery of this tale is so cleverly handled that not one reader probably in a hundred will be able to probe it till the fair Hawkshaw herself makes a startling revelation in the chapter entitled, The Last of It.

Miss Anna Katharine Green may well look to her laurels hereafter as a writer of detective stories.

ALL FOR THE LOVE OF A LADY. By Elinor McCartney Lane. Illustrated. D. Appleton & Company.

This slender tale may be light as gossamer, and attuned to a theme of moss-covered antiquity, yet we find it dainty and charming to a degree, and not unworthy of the author of Nancy Stair. The scene is laid in the time of the Stuarts; the story being related by a canny Scotch family solicitor. The fascinating lady in the case is the beauteous daughter of His Grace of Carfrae, madly beloved by the gallant and royal Duke of Lorraine from across the channel, a polished villain of a home-bred knight, and a couple of doughty lads known as The Two. Many strange and exciting things transpired before the proper romantic ending; but the chief interest and diversion lie in the mischief making and deep intriguing (for a chivalrous purpose) of Angus and Geoffrey, the two indispensable urchins, who began by each swearing to kill the other if he dared aspire to the lady's hand, and then suddenly deciding to make common cause on behalf of their idol, the noble Frenchman. The delightful humor and naturalness displayed in the characterization of these lads reveal the unerring touch of one who knows the juvenile species. The book is tastefully bound and provided with numerous attractive page decorations and illustrations.

JACK DERRINGER. A Tale of Deep Water. By Basil Lubbock. E. P. Dutton & Company.

Mr. Lubbock has been something of a deep sea sailor himself, as was evidenced when he wrote Round the Horn Before the Mast, a few years ago. In the present book he tells us that his aim has been "to paint sea life as it really is, as it can be seen on any deep water sailing ship of the present day, without glossing over the hardships, the hard knocks, the hard words, and the continual struggle and strife of it all.... My reader may ask if the brutality described still goes on on American ships. All I can say is that several of the Yankee Cape Horn fleet are still notorious for it, their officers excusing themselves on the plea that only by the harshest measures can they preserve discipline amongst the hard-cut citizens of all nations who form American crews."

The plot of Jack Derringer is concerned with a miscellaneous lot of men who shared the common misfortune of having been shanghaied aboard the Yankee hell-ship, Silas K. Higgins, outward bound from San Francisco. The hero, an Englishman, is of the usual brave, noble and athletic type. Then there is a picturesque but quite impossible cowboy, given to a dialect that would make the real article draw his gun in angry and quite justifiable protest. There is a bit of sentiment, too, near the end, for which the author sees fit to apologize in his preface. However, the dose is but a small one, and otherwise the tale will prove sufficiently exciting and fearsome to all those who love highly flavored yarns of the sea.

BREAKERS AHEAD. By A. Maynard Barbour. J. B. Lippincott Company.

The best thing about this book is its title, which happens to be most happily selected. Thomas Macavoy Denning, of Scotch-English ancestry, the protagonist of the story (one could scarcely call him the hero), is a masterful, self-centered man of affairs, of boundless ambition, and almost total lack of moral responsibility. Denning, however, possessed one redeeming trait, and that was his sincere love for a little girl whose life he had saved from destruction by a railroad train. This fact, indeed, lead him to marry the widowed mother, mainly because he wanted to adopt the child, who thereafter became the dominating and sole ennobling influence in his life. It seems that Denning had had a previous matrimonial experience with a too-confiding country girl, whom he had long ago deserted, and now fondly believed to be dead. The first breaker ahead took shape when he learned the embarrassing news that his first wife was still very much alive. By this time Denning had become something of a magnate, as well as successful speculator and capitalist, and was bending all the energy of his forceful personality towards the winning of gubernatorial honors in the western state where he resided. Still another breaker loomed up when a strapping thirty-year old son appeared upon the scene and proved his identity beyond all doubt. Denning made a tremendous fight, when everything seemed against him, but when he had learned that he had lost the governorship, the anguish of disappointment was tragic in its results. The story is fairly strong, but very uneven, and decidedly inferior to this author's two previous works.

LITERARY CHAT

Henry Holt and Company issue in a slender, attractively bound and printed volume, May Sinclair's Superceded. This story she regards as the best that she wrote before her highly successful novel, The Divine Fire. Superceded appeared in England, bound up in a volume entitled, Two Sides of a Question. A small edition of this book was imported, but the author wished that Superceded should be issued in this country as a separate volume; hence this edition.

The MacMillan Company have just issued Book One of Buchanan's Country Reader, arranged for use in American schools, by Arnold V. Stubenrauch, of the department of Horticulture at the University of California. The present volume is devoted entirely to descriptions of farm animals and their uses. The text is made exceedingly concise and simple, although intended more especially for the instruction of older children, in both rural and city schools. The embryo farmer will find this little book, which is profusely illustrated, a perfect mine of handy information.

Health, How to Get and Keep It, etc., by Walter V. Woods, M. D. (Phil., Penn Publishing Co.), contains an abundance of valuable advice in a nutshell. The aim of the author is to show in the simplest manner how to secure and preserve health without having recourse to a gymnasium. By due attention to the necessity of fresh air, pure water, wholesome food, sensible clothing, proper exercise, rest and sleep, no doubt nine-tenths of all the ailments that afflict mankind would be prevented—at least, such is the opinion of Dr. Woods.

Brentano's has issued a new edition of The Picture of Dorina Gray, by Oscar Wilde, with several new chapters appearing for the first time in any American edition, and embellished with a photogravure frontispiece showing the much-talked of portrait of an effeminate looking youth which inspired the story.

This exceedingly unpleasant psychological study was written many years ago. The wisdom of reviving it now may be open to question.

A surprisingly plain-spoken editorial article in the New York Sun, upon Lafçadio Hearn, has called forth a number of letters from persons who profess to have had more or less intimacy with that extraordinary man. Some of these writers in a measure confirm the Sun's editorial opinion, while others come sharply to the defense of Hearn. The truth seems to be that Hearn was almost startlingly free from the race prepossessions, shall we say, common to most Englishmen and Americans of English blood. Indeed, his fondness for the Japanese amounted to a race prepossession of the opposite kind. Elizabeth Bizland Wetmore, the biographer of Hearn, will perhaps clear up much that is now obscure touching on his character. Her forthcoming book, to be called Life and Letters of Lafçadio Hearn, will include his correspondence of about thirty-five years. He was one of the best letter writers of his age. The book will also include the fragments of an autobiography begun by Hearn shortly before his death. The book will contain portraits of Hearn and his friends.

An uncommonly interesting local manifestation is a volume of French verse by M. A. Bollært, Secretary of the Ecole Maternelle Français, of New York. The volume is entitled Pour Hèlène, and the poems are written in honor of the poet's young niece. There is a dedication in verse. One of the best of the poems deals with childhood, somewhat after the fashion of Victor Hugo's famous short poem addressed to a child.

GROWING PREFERENCE FOR AMERICAN PRODUCTS

In replying to some questions asked by an Indiana concern as to the Spanish markets, the Department of Labor and Commerce publishes the following, as coming from the American consul at Madrid:

Between the two methods of sending traveling salesmen and the establishment of an agency or branch house, the latter has proven the most successful with the products for sale always on hand. Many of the most important harvesting and agricultural machinery houses and other large concerns have done this, and each year shows a healthy increase in their trade. In the very beginning there is always some risk, as there is in any line of business when efforts are made to expand, but later these sacrifices are well returned. In Spain there is a growing preference for American articles. People prefer them even though they cost more, for they are considered to be of longer duration than others. Very lately an important and very rich hardware company here sent its representative to ask me to show him a catalogue of such articles handled as were manufactured in the United States. There are many reliable houses which would be glad to take an American agency and display American goods, thereby finally opening up a good market, but they do not wish to buy a consignment themselves and pay for the goods, probably to have them arrive in bad state or not as represented. This is the stumbling-block that all American firms have met with in Spain in efforts to expand trade in other ways. If our exporters arrange to have here always a fair amount of goods which can be seen by the buyer himself, without having to judge vaguely from a catalogue and with no knowledge of what article will cost him after paying ocean and inland freight and the difference in exchange, then I can assure you there will be a fine opening.

Two of the most important hardware houses in Madrid are: Eduardo Schilling, Calle Alcalá, No. 18, and Manuel Pardo, Espos y Mina, 4 y 6.

FROCKS FOR THE AUTUMN SALON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

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If your blood is impure, or if you have pimples, freckles, wrinkles, blackheads, redness of face or nose, a muddy, sallow skin, or any blemish under the skin, you need Dr. Campbell's Safe Arsenic Complexion Wafers and Fould's Medicated Arsenic Complexion Soap.

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

PAris is putting to shame in anti-cruelty work the foremost city of the United States, by its prefect of police, M. Lépine, starting a school for cabmen in order to instruct them how to render first aid to a fallen horse. At present, two-thirds of the cabmen in Paris lash a fallen horse mercilessly, with the result that the horse scrambles up if it can quickly, and if for any reason it cannot get up it cuts and bruises itself terribly in its plungings. In the new school lectures will be given in simple language, supplemented by demonstrations, explaining how a horse should be helped to its feet. Also will be given the reasons of many actions on the part of a horse, that to the ignorant driver appear to be due solely to obstinacy. What an improvement there would be in the treatment of horses in Greater New York if Commissioner Bingham should open a school for cabmen and teamsters where they, too, could receive instruction in the proper treatment of horses. As it is, the teamster who knows how to back his truck to the curb without sawing the horses' mouths and inflicting other forms of unnecessary discomfort on them is rare. In fact, there are few callings, even in the unskilled classes, where those following them are so ignorant of even the most elementary requirements as are many who handle the reins of cabs and trucks in the metropolis and the outlying country. The lack all these years, since Mr. Henry Bergh began anti-cruelty work in New York, of any school of instruction for drivers has added incalculably to the sufferings of horses, as many well-meaning but ignorant drivers ill-treat them from lack of knowledge. Humane education is urgently needed for others beside children.

SYSTEM OF HUMANE EDUCATION NEEDED

The very general appreciation of the vital necessity for humane education evinced by animal lovers has not, so far as is known to the writer, developed anything approaching a system of training which could be submitted, say, to the school authorities of Greater New York to be incorporated into the curriculum of the public school, with such changes or modifications as the school authorities might prefer. Those who advocate humane education in the schools seem generally to have no plan beyond the distribution to the children of humane literature, which is almost wholly made up of detached information which is not part of a carefully worked out plan of instruction. In some localities, Buffalo for example, the school children are encouraged to study the anti-cruelty subjects by the offer of prizes for essays on topics connected with kindness to the lower orders of creation. An occasion is made annually of the prize distribution and the whole subject of anti-cruelty dignified and made important in the eyes of the children. This yearly occasion, however, must be preceeded by instruction regularly given in order that humane education shall be really training. Bands of Mercy do an incalculable amount of good, but many adults who have belonged to them in their childhood days are indifferent spectators of animal suffering, not indeed seeing it. Some of these persons coming later in life under the influence of those working in behalf of animals have frankly admitted that the subject of animal rights had never been presented to them in such a way as to stimulate them to active personal service. Something more comprehensive is needed than Bands of Mercy, admirable as they are, and animal lovers should not rest content with the achievement of having Bands of Mercy formed in the schools. That is most desirable as far as it goes with the elementary classes, but systematic training in anti-cruelty is needed if kindness to animals is ever to become as widespread in practice as kindness to children.

UNNECESSARY CAT MARTYRDOM

It would seem that English and American magazines and journals had for so many years

(continued on page 165.)

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DESCRIPTIONS OF FASHIONS

FRONT PAGE

A Picture hat of black velvet relieved by insertings of malines and trimmed with white ostrich plumes and moiré ribbon. The lines are low and broad, and the arrangement of the feathers is original.

PAGE 286

LEFT FIGURE.—Evening coat of burnt ivory broadcloth, with sleeves and insertings, of macramé lace in a slightly deeper shade. Ivory rings ornament the strap ends; the collar is of shaped black taffeta bands, fagoted together, and trimmed with motifs of embroidered white cloth. Lining of white surah.

MIDDLE FIGURE.—Pastel réséda chiffon velvet, the plaited coat strapped at lower part with silver gray silk braid. The fronts are plaited on shoulder, and the draped ends cross in surpliced effect, caught by crochet buttons. The vestees are of the braid triply piped with pale blue cloth, white and black satin. The back of coat has a panel at middle, of pleat turned up at right angles and caught by buttons, from which long cords and silk tassels hang in a cluster of three at either side. The skirt is circular, seamed at the middle front and back.

RIGHT FIGURE.—Costume of green, blue and black striped French suiting, with black satin collar, and vest fronts of white cloth. The vest is embroidered at border in green and blue chenille, with star-like designs beyond of bright and burnt gold. Rows of white silk soutache are at vest edge, and a fine gold cord

outlines embroidery. The lower corners of Eton fronts, the collar and cuff edges are trimmed with a fancy silk braid. The buttons are of dull gilt, with burnished gilt. On fronts and cuffs are wide bands of fancy black silk galoon, showing a brocaded Greek key design. The skirt is in round length, and has a plaited flounce panel at the front. Black satin girdle.

PAGE 295

RIGHT FIGURE.—Fumée colored velvet ribbon hat. One shaded bird, two ostrich plumes at back.

LEFT FIGURE.—White velvet toque faced with mole skin, silver braid around crown, white grapes clustered at side and back.

MIDDLE FIGURE—Hat of uncut velvet trimmed with shaded ribbon and gold buckle. Three uncurled ostrich plumes at back.

PAGE 297

LEFT FIGURE.—Costume of royal blue broadcloth elaborately trimmed with self-tone narrow silk soutache, the collar and cuffs embroidered in apple green silk.

MIDDLE FIGURE.—Snuff brown French cheviot with diagonal self-tone stripes. Collar of brown velvet in a slightly deeper shade. Ornamentations of handsome brown silk braid.

RIGHT FIGURE.—Black and gray checked broadcloth trimmed with a wide, fancy black silk braid and narrow soutache. Black velvet collar.

PAGE 299

UPPER LEFT FIGURE.—Black French felt derby with crown band and plaited rosette of black velvet ribbon, with white ostrich plumes caught by a cut-jet buckle.

LOWER LEFT FIGURE.—Mushroom hat of light brown French felt, trimmed with tabac miroir velvet terminating in a flaring loop bow, one of brown faille behind it, and a frosted gilt buckle studded with cut-steel holding the ends. On the self-formed bandeau twists and soft loops of faille and velvet trim.

MIDDLE FIGURE.—Walking hat of hunter's green velvet trimmed with green faille ribbon in soft folds around crown, and on the high left brim forming a loop rosette, with short streamers scalloped at the ends. A deep, shaded velvet tea rose and foliage at the side of rosette.

UPPER RIGHT FIGURE.—Large mushroom hat of earth brown French felt, trimmed with self-tone velvet in soft folds. A marabout turkey pompon shades through bronze and black to cinnamon at feather ends. Selftone faille ribbon loops and ends on bandeau.

LOWER RIGHT FIGURE.—Gamin hat of soft gray felt, trimmed with tabac wings and velvet loops at left side.

PAGE 302

UPPER LEFT FIGURE.—Outing waist of Viyella flannel with full-length clusters of tucks in French back, and tucks to yoke depth on fronts. The button lap is also tucked at edges, the buttons of pearl. Deep cuffs, with group of tucks at middle, fasten with three smaller buttons.

LOWER LEFT FIGURE.—White handkerchief linen blouse with yoke of hand embroidered motifs and fagoted folds, alternating with insertings of real baby Irish crochet lace. Short tucks below yoke at sides of front, and full-length groups of a wide tuck between pin tucks at back. The sleeves finish in elbow length with lace cuff bands having double frills of Valenciennes at either edge.

UPPER RIGHT FIGURE.—Sheer white handkerchief linen blouse with hand embroidery in elaborate floral designs, and insertings of real Cluny lace. Short tucks are at back and front below yoke, and the lace insertings are also alike. A long spray of embroidery ornaments the sleeve, the cuffs embroidered between the rows of lace.

LOWER RIGHT FIGURE.—White Venise lace waist with yoke of Venise motifs, Valenciennes inserting and folds of white messaline fagoted together with bar-stitches and spider webs. Chiffon veils the thin silk lining, and plaited mousseline ruffles, edged with lace, are beneath the lace elbow ruffles Girdle and sleeve scarfs of white silk messaline.

PAGE 303

UPPER LEFT FIGURE.—Mushroom turban of gun metal felt mounted on a high bandeau, trimmed with gun metal, messaline ribbon and fancy wings. Crown banded with ribbon laid in soft folds.

LOWER LEFT FIGURE.—An extremely smart mushroom shape of taupe velvet. Messaline ribbon of the same lovely color is skilfully combined in the trimming with large wings. A brilliant Louis XIV cut-steel buckle is introduced with good effect.

UPPER RIGHT FIGURE.—Shows a smart hat in leather-brown felt, the shape being a combination of sailor and mushroom. Three perfectly blended shades of messaline ribbon with malines and coq feathers in browns and dull yellows are the trimming.

PAGE 304

LEFT FIGURE.—Handkerchief linen waist, exquisitely hand embroidered in a floral design, with drawn-work centres. Valenciennes insertings at the middle front and sides, the back in clusters of hand-run tucks alternating with insertings. Embroidered cuff-band, with a band of lace edged by a lace ruffle. Embroidered collar with lace inset.

UPPER MIDDLE FIGURE.—Ivory white taffeta heavily embroidered in bunches of white violets, in a most artistic design. Embroidered cuffs finish the sleeves at elbow length.

LOWER MIDDLE FIGURE.—White grass linen, hand embroidered in a charming design of Japanese daisies at front and back, and also on the sleeves. Two short tucks at the front of shoulders give a broad effect. The fullness is plaited at the waist-line.

RIGHT FIGURE.—White grass linen with Japanese embroidery and drawn work, an elaborate design of dragons and scrolled or waved lines on front, backs, sleeves, collar and cuff.

PAGE 306

UPPER LEFT FIGURE.—Patent kid opera slipper with buttoned strap. Elaborately embroidered silk stockings.

UPPER RIGHT FIGURE.—Strapped slipper of kid, embroidered with jet beads. The silk stockings are embroidered in black and yellow.

MIDDLE FIGURE.—Glove kid pumps with tiny bow and stitched band of kid. Black and white embroidered silk stockings.

LOWER LEFT FIGURE.—Patent kid pumps with satin bow decorated with jet beads and sequins. Silk stockings embroidered in black and cerise.

LOWER RIGHT FIGURE.—Patent kid pumps with flat bow of gros grain ribbon. Silk stockings embroidered in two shades of green.

Page 307

UPPER LEFT FIGURE.—An extremely effective model in chalk felt, the crown wreathed with autumn foliage; three large roses in American beauty shades are used, one in a soft chou of brown malines on the high back bandeau.

UPPER RIGHT FIGURE.—Turban in the rich Bordeaux shades, developed in velvet and trimmed with roses, ombré quills and ribbon. Small silk roses form a band around the entire hat, which follows the outline of the brim.

LOWER FIGURE.—A French block hat of black velvet, trimmed with uncurled ostrich springing from a chou of verte Empire velvet, one of the newest greens. High back bandeau filled in with ribbon.

Page 308

LEFT FIGURE.—Long motor coat of gray checked waterproof cloth, piped with gray leather; smoked-pearl buttons. The back is trimmed with piped, shaped straps. These straps, the collar, cuffs and cuff tops are on the bias of the material the front straps so shaped that they outline the pocket top. The hat has a bell crown and small brim, and is made of waterproofed gray French felt.

MIDDLE FIGURE.—Three-quarter box coat of tan leather with yoke. Detachable hood to match; leather-covered buttons fasten, and there is a wide lower border attached beneath a tuck effect.

RIGHT FIGURE.—Mixed gray tweed motor coat with belted back. The collar, cuffs and strap ends are of sage-green leather, the buttons of smoked pearl. Shaped bands border the cuffs and collar. Turban of sage-green leather with attached telescope hood of waterproof taffeta in self-tone. Leather wings at either side are held by buttons and edged by plaitings. This coat model and the long coat opposite may also be made of griffonette cloth.

Page 309

LEFT FIGURE.—Motor or tourist coat of navy blue rubber-back satin trimmed with straps curving at shoulders to give a shallow yoke-line at back. Buttons to match trim the strap ends.

MIDDLE FIGURE.—Rainy day costume of pepper-and-salt waterproof suiting; buttons of gray bone. The coat has inverted plaits and stitching, and the sleeve has short tucks above cuff band. The skirt has a plaited front gore, and inverted back plaits. Tabs turn back on the edges of the circular side gores, caught by buttons.

RIGHT FIGURE.—Loose coat for driving or traveling of waterproof striped tan covert, the collar and cuffs of black velvet also waterproof, and the buttons of the cloth trimmed with bone. Straps are used as a shoulder trimming, with ends crossing on the breast.

PAGE 316

LEFT FIGURE.—Long coat of olive mixed rainproof suiting, with inlaid collar of waterproof velvet. The back is fitted, with the fronts loose, slightly double-breasted and belted in. The sleeves are stitched in plaits to the cuff, which is topped by a stitched strap, Pockets on hips with button over the flaps.

MIDDLE FIGURE.—Driving or tourist coat of dark Oxford gray waterproof coating, the collar of gray waterproof velvet. Bone buttons trim, and the cuff and pocket flap edges are finished by stitching.

RIGHT FIGURE.—Long belted coat in Norfolk effect of tan waterproof covert cloth, stitched straps trimming over shoulders from tops of box plaits. The sleeve also has a box plait ending under a strap in box plait effect, trimmed with buttons.

PAGE 320

LEFT FIGURE.—Costume of very pale blue shadow-checked silk and wool eolienne, with broché dots, combined with Carrickmacross lace. Silken tassels in self-tone dangle from cuff and bolero corners. The princess skirt is finished in deep scallop at front with graduated hem, from which two straps extend at sides, curving downward over the attached graduated flounce. The bolero effect shows a tucked panel at front crossed by straps continued from yoke edge. Lace borders the bolero, and the sleeve puff and cuff are of lace; the yoke is transparent.

MIDDLE FIGURE.—Lavender silk marquisette combined with Irish crochet lace; the bolero effect hand tucked, and the sleeves finished by two little ruffles of real Valenciennes lace. The princess skirt is slashed in panels at lower part over the attached flounce, which is tucked at top; the paneled edge finished with a corded piping.

RIGHT FIGURE.—Dresden blue peau de crêpe with insertings of Margot lace, the girdle vestees and ribbon bands on hem and sleeves of deeper blue velvet. From the skirt yoke five panels extend between six gores, the gores tucked above hem, and the panel edges stitched. The waist is full, the lace insertings giving a bolero and waistcoat outline.

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UPPER LEFT.—Patent colt button with plain vamp and dull kid tops. This boot is of medium weight, with extension soles.

UPPER LEFT.—Patent colt button without tip, with dull kid tops and having Cuban heel. This boot is appropriate for evening dress, being light-weight.

UPPER MIDDLE.—Beaded slipper of kid, with high tongue and gros grain ribbon bow.

UPPER RIGHT.—Lace boot with plain vamp of gun-metal calf and dull kid tops. Extension soles.

MIDDLE.—Patent calf button, without tip, with dull kid uppers, and having Louis XV heel. This boot is of light weight and suited for evening dress.

LOWER FIGURE.—Patent leather opera slippers, with gros grain bow and steel buckle. The heels are of Louis XV style.

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LEFT FIGURE.—Trousseau skirt of fine linen batiste, with elaborate insertings of Valenciennes lace, which in the double diamond outlines enclose hand-embroidered medallions, a full ruffle of the lace at pointed border. The flounce is attached by a beading band of the material over an inch wide, pale blue ribbon run through embroidered eyelets. Beneath this on the gored petticoat a taffeta flounce is attached which has a pinked-edge ruffle, the flounce buttoning on, to be changed for one of another color when desired. The corset cover is designed of batiste and lace, for a slight figure.

MIDDLE FIGURE.—Princess corset for full figures, of fine batiste with lightly boned top which serves as a bust supporter, and laces down a little way, preserving natural lines without destroying the contour or distressing the wearer. It keeps in place without the aid of shoulder straps, which are necessary to the usual bust supporter. The hip is cut so that the material cannot stretch and lose the long sloping line below the rounded spring; this line is continued to a point that renders any bulging impossible.

RIGHT FIGURE.—Luncheon blouse of white peau de crêpe, with yoke and inset motifs of real Cluny lace; cuffs also of the Cluny. Below yoke and at sleeve top are short hand-run tucks, the back corresponding to front.

COSTUME IN FAMOUS PAINTINGS

[NOTE.—Beginning with the reproduction of the Fête Champetre, one of Watteau's best known paintings, shown in the issue of 24 May, there is being published in Vogue a series of engravings from the most famous paintings, in which the costume of the period plays an important part. It will be seen that some of the most distinguished artists of all periods have realized the artistic possibilities of even eccentric fashions.]

TITIAN'S PORTRAIT OF ISABELLA OF PORTUGAL

Titian's fine portrait of Donna Isabella of Portugal, consort of the Emperor Charles V, which is reproduced on page 293 of this number, was painted by the artist when he was in the zenith of his fame at the age of nearly three score and ten years. The powers, even of a man of genius, might reasonably be supposed to be waning when he has reached sixty-seven, but the hale and hearty Titian had upwards of three decades of comfortable life before him then, until, indeed, he should have rounded almost a full century, and the wonder is that during this final period of thirty-two years he produced many admirable works, and actually started a colossal painting for the Franciscans a few months before he died.

The artist had been in high favor with the Emperor for sixteen years when Charles ordered him to paint the portrait of his beloved and lamented wife. Titian must have highly appreciated the importance of this commission, since he took the trouble to paint two portraits of Isabella, in order that his imperial patron might be the better satisfied.

The Empress Isabella had been dead some years when Titian painted her likeness. The original subject for the figure is reported to have been a Flemish lady. The picture shows us a sweet-faced woman of about twenty-five with a grave, even sad, expression of countenance. She is seated on a chair near a window, in front of a rich fall of brocade. Her red hair is adorned with pearls, and her neck is banded by a pearl necklace, supporting a pendant of emeralds and rubies. The bodice is red velvet; the sleeves are lined with crimson, slashed and looped with jewels; the habit-shirt and puffed foresleeves—is muslin with gold fillets. The left hand holds a book, and through the window is a view of a mountain landscape. The likeness must have completely satisfied Charles, for the portrait was never sent back for corrections.

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

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234 2 September, '06

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

HAND WORK

123. Artistic hand-embroidered maternity gowns. $25 up.

124. Hand-embroidered petticoat flounces. $5 up.

132. Wedding veils made to order, $5 to $25. Bridesmaids' headdresses, $6 up. Write for particulars.

TEACHING

129. The author of Bridge in a Nutshell, having returned, is prepared to resume her instruction in Bridge. Game taught in six lessons.

FOR SALE

128. A navy blue satin Chinese Mandarin coat, elaborately embroidered in pastel colors and gold, suitable for evening wrap (brought from Hong Kong); worn five times; $100.

130. Antique buffet, three dressers. Lustre pink tea set, old blue plates and other dishes.

VOGUE

To be dated

4 OCTOBER, 1906

Will be the

Children's

Autumn Fashions

Number

PRICE - - 10 CENTS

SOCIETY

Notes under this head, three cents a word; minimum, one dollar.]

DIED

Keene.—On Sun., 9 Sept., at the Holland House. Harry Keene, in his 59th year.

Van Rensselaer.—At Spring Lake, N. J., on 9 Sept., 1906, Sarah Ann Van Rensselaer, widow of the late Rev. Maunsell Van Rensselaer, D. D.

ENGAGED

Goddard-d'Andigne.—Miss Madeleine Ives Goddard, daughter of Mr. Robert H. I. Goddard, of Providence, to the Marquis René d'Andigne of France.

Iselin-Satterlee.—Mrs. John H. Iselin, Sr., daughter of the late Adolphus Gouverneur, to Dr. F. Le Roy Satterlee.

Powell-Hilliard.—Miss Grace Powell, daughter of Mr. Henry H. Powell, to Mr. Robert Bell Hilliard.

WEDDINGS TO COME

Sands-Bright.—11 Oct., Emanuel Church, Newport, R. I.

WEDDINGS

Fletcher-Westinghouse.—Mr. Charles W. Fletcher and Miss Clara Katherine Westinghouse, daughter of Mr. H. H. Westinghouse, were married on Wed., 12 Sept., at Lake Cayuga, New York. Maid of honor: Miss Marjorie Westinghouse. Best man: Mr. Roy Fletcher.

Fitzgerald-Blake.—Mr. Stephen S. Fitzgerald and Miss Agnes Blake, daughter of Mr. Francis Blake, of Boston, were married on Mon., 10 Sept., at Ampersand, N. Y.

Potter-Casey.—Mr. Frank Hunter Potter and Miss Flora MacDonald Casey, were married on Wed., 12 Sept., in the Cathedral of St. John the Divine. Present were: Mr. and Mrs. Herbert G. Squiers, the Misses Gladys, Georgia and Helen F. Squires, Mr. and Mrs. Frederick E. Lewis, Miss Mary A. Woodcock, Miss Simpson, Mrs. W. H. Scott, of St. Louis, Mr. F. H. Potter, Mrs. Potter, Mrs. Eliphalet Nott Potter, Sr.; Miss Alice T. Potter, Mr. and Mrs. James Brown Potter, Mr. and Mrs. L. Heyworth Mills, Jr.; Mr. and Mrs. C. Graham C. Bacon, and Mr. and Mrs. Marshall Bacon.

Smith-Stewart.—Mr. James Henry Smith and Mrs. Annie M. Stewart, were married on Thu., 13 Sept. in Scotland.

INTIMATIONS

Beeckman.—Mr. and Mrs. Robert L. Beeckman have closed their Newport house and have returned to Long Island.

Coxe.—Mr. and Mrs. Macgrane Coxe, who sailed the latter part of July for Europe, arrived last Saturday.

Folsom.—Mr. William Henry Folsom has returned to New York from his trip abroad.

Graves.—Mrs. William Leon Graves and her little daughter are in Paris, where they will remain during September.

Gould.—Miss Helen Gould will occupy her house at No. 579 Fifth Avenue this winter.

Harper.—Mrs. Joseph Harper will return from the Adirondacks the latter part of the month.

Harriman.—Mr. and Mrs. J. Borden Harriman have returned from Newport, and are at their Mount Kisco country place for the fall months.

Harris.—Mrs. Sidney Harris is to pay a visit to her sister, Mrs. Charles Hall, at Newport. Mrs. Harris's young daughter is in France with her grandmother, Mrs. Harris.

Manice.—Mr. and Mrs. William Manice and their children have returned from their trip abroad, and are at Southampton.

Mills.—Mr. and Mrs. Ogden Mills are at Staatsburg, N. Y., for the autumn.

Moore.—Mrs. Clement C. Moore is to give a dinner on Thursday evening at the Clambake Club, Newport.

Pell.—Miss Gladys Pell, daughter of Mr. and Mrs. Howland Pell, has been stopping with Miss Stokes, at the Stokes's Adirondack camp.

Ripley.—Mr. and Mrs. Julian Ripley are being congratulated on the birth of a son.

Robinson.—Mrs. Douglas Robinson and Miss Corinne Robinson have returned to their country house at Orange, N. J., from Herkimer County, N. Y.

Schieffelin.—Mr. William Jay Schieffelin has returned from Bar Harbor, Me.

Washington.—Mr. and Mrs. William Lanier Washington have gone to the Adirondacks for several weeks.

TENNIS

Newport, R. I.—The singles of the Women's Handicap Tennis Tournament, were won on Tue., 11 Sept., by Mrs. Maud Barger Wallach, defeating Miss Margaret Busk, by a score of 6-4 and 8-6.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Dr. James C. Wilson, Miss Wilson, Mrs. Joseph M. Fox, Mr. and Mrs. Louis Clark, Mrs. Morris Evans, Mr. and Mrs. R. Livingston Beeckman, Mrs. Henry M. Alexander, Miss Anne Sands, Mr. H. Hayden Sands and Miss Marie Eddy.

Lenox, Mass.—Late arrivals: Mr. and Mrs. J. H. Lockhart, Colonel and Mrs. R. C. Kenney, Miss Kenney, Mrs. F. W. Gordon, Mr. and Mrs. H. S. Manning, Miss A. C. Warren, Mrs. Auguste Montan, Mr. William Remsen, Miss Elsie Borland and Mr. and Mrs. F. K. Sturgis.

FOREIGN TRAVEL

Kaiser William II.—Arriving Wed., 12 Sept.: Mr. and Mrs. Hugo Reisinger, Mr. and Mrs. Henry Sonneborn, Mr. and Mrs. John A. Stewart, Mr. and Mrs. C. A. Stonehill, Mr. and Mrs. B. Aymar Sands, Mr. and Mrs. Henry Sidenberg, Miss V. E. Stevenson, Mr. and Mrs. James Cosslett Smith, Mr. Siegfried Sacher, Mrs. A. Wartenby, Mrs. David L. Bartlett, Colonel and Mrs. C. Graham Bacon, Mr. C. J. Blair, Miss A. E. Biddle, Mrs. J. W. Burnham, Mr. and Mrs. John G. Carruth, Mrs. S. B. Elkins, Mr. and Mrs. S. Frankel, Mr. and Mrs. George J. Gould, the Misses Gould, and Mrs. Kingdon; Mrs. K. W. Geishenen, Mr. M. B. J. Goddard, Mr. and Mrs. Albert E. Goodhart, Miss C. A. Graham, Mr. and Mrs. T. A. Havemeyer, Judge John C. Hutchins, Mr. and Mrs. B. Gwynne Huntington, Mr. and Mrs. B. F. Jones, Jr.; Mr. and Mrs. Alfred C. Johnson, Mrs. Gouverneur Kortright, Colonel William Whitehead Ladd, Mr. Henry Newstadter, Mr. Samuel Newhouse, Mr. M. Newhouse, Captain Rudder, U. S. N., and Mrs. Rudder, and Mr. and Mrs. S. M. Rice.

Teutonic.—Arriving Thurs., 13 Sept.: The Viscount and Viscountess Kelbourne, Mr. Henry W. Marsh, Mr. and Mrs. Charles Morris and Miss Virginia Morris, Commander F. H. Pollen, of the Royal Navy; Mr. C. Ward Seabury, Mr. and Mrs. S. H. Sedgwick, Mrs. C. Van Brunt and the Misses Van Brunt, Mr. Henry Vollmer, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Charles M. Young, Mr. and Mrs. Edward Benedict, Colonel Wells H. Blodgett, Mrs. H. D. Brewster and Miss Brewster, Mr. and Mrs. J. H. Clews and Miss Clews, Mr. and Mrs. George F. Crane and Miss Crane, Mrs. Charles Dana, Mr. and Mrs. Andrew L. Forbes, Mr. and Mrs. William Gammell and Mr. James L. Hays.

Kaiserin Auguste Victoria.—Sailing Thurs., 13 Sept.: Judge F. W. Gifford and Mrs. Gifford, Baron Louis de Levay Kestelek, Dr. and Mrs. F. H. Markoe, Mr. and Mrs. Edward Kendell Rogers, Mr. H. J. Schlesinger, Mrs. Henry H. Tyson and Miss Tyson, Baron von Buddenbrach, Mr. and Mrs. George H. Chase, Mr. Manual Calderon, Mrs. Maria Palacia de Calderon, Mrs. Clotilde Barride de Calderon and the Misses Calderon.

Noordam.—Sailing Wed., 12 Sept.: Mr. and Mrs. W. C. Gause, Mr. E. Murray Ind, Mr. and Mrs. F. W. Lincoln, Miss Alice Marquand, Mr. C. de Murietta, Mr. and Mrs. N. E. Neary, Mr. and Mrs. J. Samson, Mrs. John B. Stewart, Mrs. O. W. Thomas, Mr. and Mrs. H. L. Watkins, Mr. and Mrs. D. S. Bissell, Mr. and Mrs. J. Marriott Grevers, Mr. George M. Wood, and Miss Mary B. Wheeler.

Oceanic.—Sailing Wed., 12 Sept.: Mr. and Mrs. Percy Chubb, Captain Spencer Crosby, U. S. A., and Mr. and Mrs. George W. Childs Drexel.

If I Could Meet

you in your own home or in my new store, I could very easily and quickly and convincingly show you why it would be to your advantage to be my regular patron.

I've been shopping for some two thousand women in this country for the past five years. Now I've so arranged my affairs that I can devote all of my time to shopping. Hence, I can look after the needs of, say, about fifty more intelligent women in any part of the United States, Canada and Mexico.

Will You Be One of Them?

This is the sort of service you are assured of should you so determine:

Promptness in sending you whatever you may wish me to buy.

Strict attention to every detail of your instructions.

Good taste and good judgment in all that I select.

Constant watchfulness of the market, so that I can buy at lowest possible price.

Knowledge and experience that enable me to buy best qualities always, and at most advantageous prices.

No charge to my customer for the shopping I do for her. My pay comes in commissions from the storekeeper.

Now, think it over. There's absolutely no risk on your part. I'll do all that I promise, and more.

Recommendations in plenty from thoroughly pleased patrons and bank references, too, if you wish them.

I am a student of interior decoration—have had splendid success in this direction. It will pay you to consult me as to your plan of home beautifying.

High Class FURS Priced Low

I alluded above to my new store. This is a Fur and Millinery store, and it shall hereafter be my headquarters. Furs of the finest kinds only—honest, stylish kinds at lower prices than you can buy them for ANYWHERE else. Catalogue if you ask for it by mail.

Please prove this for yourself. Ask prices elsewhere. Then compare them with mine.

An exceptional assortment of fur-lined Coats.

And Women's Hats in latest, most tasteful styles—exclusive styles, most of them—and these, too, at a saving of a quarter to a third *over other* Fifth Avenue prices.

Ella Harding

123 FIFTH AVENUE
NEW YORK

Send for my booklet "A Friend In New York," and for Fur Catalog.

MR. CONRIED'S PLANS FOR THE METROPOLITAN OPERA SEASON

MR. Conried, who returned from Europe, 12 September, by the Kaiser Wilhelm II., has issued an announcement of his plans for the forthcoming season at the Metropolitan Opera House.

It seems there will be presented in all twenty-six operas, the entirely new scenery and equipments for which have already involved an expenditure of $250,000, and will cost much more. The rehearsals for the chorus began 13 September, and will continue uninterruptedly until the opening in November.

Conductor Herz returned with Mr. Conried, and Mr. Vigna will arrive very soon. The orchestral rehearsals will begin 1 October.

The fact that both chorus and orchestra have been called together this year two months instead of two weeks in advance of the opening means an additional expense of $30,000

Referring to the protest raised by the Central Federated Union against the foreign members of his chorus, Mr. Conried stated that he anticipated no serious trouble, since he believes he is entirely within the law, and that the immigration authorities would support him in his position.

The novelties announced for the season are Giordano's Fédora and Adrienne Lecouvreur; Delibes's Lakmé; Berlioz's Damnation of Faust; Puccini's Madame Butterfly and Manon Lescaut; Bellini's Puritani; Auber's Fra Diavolo, and Strauss's Salome.

Two performances of Parsifal will be given, with Mmes. Ternina and Fremstad in the leading rôle. It is expected that the composer, Puccini, will come over in December, when a cycle of his operas will be produced, including Mme. Butterfly, Manon Lescaut, La Bohême and La Tosca.

Mr. Conried is highly enthusiastic over Salome, which, next to Parsifal, he regards as the most important operatic presentation that can be made. The impresario expressed doubt, however, as to the kind of reception that would be accorded his brilliant yet most unpleasant work in New York.

Speaking in detail of the opera, he said: "Salome lasts only for an hour and twenty minutes. The subject is very gruesome, especially where Salome stands holding the severed head, and singing to it for ten minutes. The effect of it on Mme. Fremstad was remarkable, and it was because of her enthusiasm for the part that I was enabled to engage this fine artist for another season, although this was contrary to her husband's wishes."

Carl Burrian, a German singer of wide repute, and a stranger here, will have the leading tenor rôle. Mr. Herz will direct the production.

The full list of singers engaged by Mr. Conried for the coming season are:

Sopranos—Bessie Abott, Bella Alten, Celestina Boninsegna, Lina Cavalieri, Emma Eames, Geraldine Farrar, Katharina Fleischer-Edel, Rita Fornia, Olive Fremstad, Marie Mattfeld, Berta Morena, Paula Ralph, Marie Rappold, Marcella Sembrich, Milka Ternina, Luisa Tetrazzini, and Marion Weed.

Mezzo Sopranos and Contraltos—Louise Homer, Ernestine Schumann-Heink, Josephine Jacoby, Kirkby-Lunn, Helen Mapleson, and Johanna Poehlmann.

Tenors—Aloys Burgstaller, Carl Burrian, Enrico Caruso, Andreas Dippel, Giovanni Paroli, Albert Reiss, Charles Rousseliere, and F. Soubeyran.

Baritones—Bernard Begue, Eugene Dufriche Otto Goritz, Adolf Muehlmann, Antonio Scotti, Franz Steiner, Riccardo Straccari, and Anton Van Rooy.

Bassos—Robert Blass, Marcel Journet, Pol Plançon, and Arcangelo Rossi.

The conductors are Nahan Franko, Alfred Hertz, Arturo Vigna and S. Bovy. The chorus master is Pietro Nepoti and the première danseuse Bianca Froehlich.

There is some doubt about the coming of the much-talked of colorature soprano, Mme. Tetrazzini. When Mr. Conried saw the singer recently in Milan, and asked her if she was prepared to fill her contract of five years with him, she saw fit to decline unless he agreed to pay her more money than was called for by the actual terms of the contract. Mme. Ternina will come for the season after 16 December, and Mme. Eames after 1 January. Mme. Schumann-Heink, as said elsewhere, will join the company by the middle of February, and take part in twenty performances

Mme. Sembrich will be heard here for the first time in Lakmé and Puritani—and Mr. Caruso will appear under the same conditions in Manon Lescaut, L'Africaine, Fédora, Adrienne Lecouvreur, Fra Diavolo, Puritani and Mme. Butterfly.

Great interest is centred in the appearance of Miss Geraldine Farrar in the title rôle of Mme. Butterfly. This young American soprano has been studying with Jean de Reszke, in Paris, and has already met with great success abroad.

In the list of tenors we miss the name of Heinrich Knote, who, owing to the severe illness of his wife is, unfortunately for us, debarred from coming over this year.

MME. SCHUMANN-HEINK

Mme. Schumann-Heink, who has just returned from Europe on the Deutschland, is now taking a brief rest in the country preparatory to opening her concert tour in Bangor, Maine, 5 October.

During the next four months the popular contralto will be under the management of Mr. Henry Wolfsohn, and is booked to sing in nearly one hundred concerts to be given in the principal cities of the United States. Mme. Schumann-Heink, after an absence of several years, will return to the Metropolitan Opera House 14 February.

THE PITTSBURG ORCHESTRA

The twelfth regular season of the Pittsburg Orchestra, and the third under the conductorship of Emil Paur, will cover twenty-four weeks.

The home series will comprise fifteen afternoon and fifteen evening concerts, for which the following soloists have been engaged:

Singers: Emma Eames, Louise Homer, Schumann-Heink, Guiseppe Campanari, and Aloys Burgstaller; instrumentalists: Alexander Petschnikoff, Rudolf Ganz, Joseph Lhévinne, Emil Paur, Fannie Bloomfield-Zeisler and Henry Bramsen.

Outside of Pittsburg the orchestra is booked to give concerts in Buffalo, Cleveland, Toledo, Toronto, Montreal, Ottawa, etc., and will also visit Boston and other New England cities for the first time.

After five years absence the Pittsburg Orchestra will re-appear in New York City, where two especially interesting concerts will be given in association with the Mendelssohn Choir (225 mixed voices) of Toronto, 12 and 13 February.

It is announced that Beethoven's Ninth (Choral) Symphony wil be the feature of the programme of 12 February.

APROPOS OF SALOME

Some weeks ago there was quoted in this column Mme. Sembrich's frankly expressed opinion of Strauss's Salome, which the famous soprano heard early this summer in Dresden, and which will probably soon be presented in New York.

The subjoined verses, recently contributed to The Musical Courier by Leonard Liebling, were appropriately dedicated to Marcella Sembrich:

I

There was braying like a donkey's
When the wood wind went astray,
When the fiddles played in wrong keys
And the 'cellos broke away.

II

"We are lost," the leader shouted,
As the discord filled the house;
But it didn't really matter—
For 'twas Salome, by Straus.

The last line of the second verse, by the way, gives a hint as to the proper pronunciation of Salome.

EXHIBITIONS NOW ON

New York.—Wunderlichs. Etchings by Bauer, Helleu and Sneider.

Lenox Library. Exhibition of reproductions of works of E. Meissonier, by Jacquemart, Courtry, Rajon, Bracquemond, Toussand, Le Rat, Spinelli and other etchers. During summer

Astor Library. Plates of architectural designs by Robert and James Adam. Color plates of Russian ecclesiastical architecture and recent Japanese lithographs.

Boston. Copley Hall. Exhibition of American paintings. Continuing through the summer.

Museum of Fine Arts—Loan exhibition of Colonial American silver.

Cincinnati. Cincinnati Museum. Summer exhibition of works by American artists.

Philadelphia. Pennsylvania Academy of Fine Arts. Permanent collection and selections from collections of Dr. George Woodward and Mr. Peter G. Schemm. During Summer.

Poland Springs. Twelfth Annual. Pictures by American artists. Continuing through summer.

Washington. Congressional Library. Special exhibition of original etchings and copies of Rembrandt's works, to commemorate the third centennial of the artist's birth.

Worcester. Art Museum. Summer exhibition of modern paintings. Until 23 Sept.

EXHIBITIONS TO COME

New York.—American Fine Arts Society Building. New York Water Color Club. Seventeenth annual. Water colors and pastels. 10 Nov. to 2 Dec. Exhibits received on 26 and 27 Oct.

Philadelphia.—Pennsylvania Academy of Fine Arts. Pennsylvania Society of Miniature Painters. Fifth annual. 5 to 24 Nov. Exhibits received on 29 Oct.

GOSSIP

THE fifth annual exhibition of the Pennsylvania Society of Miniature Painters, consisting exclusively of original miniature paintings, will be held at the galleries of the Pennsylvania Academy of the Fine Arts, Philadelphia, from 5 to 24 November, inclusive.

All works in Philadelphia intended for this exhibition, must be delivered between the hours of 9 A. M. and 5 P. M., on Monday, 29 October, at the Pennsylvania Academy, Broad and Cherry Streets. Miniatures from other cities must be sent, express prepaid, to the Pennsylvania Academy, Broad and Cherry Streets, not later than Saturday, 27 October, where a competent person will receive, handle and unpack them. For this service the Pennsylvania Academy will make no charge.

The jury of selection will be made up as follows. New York: Miss Alice Ham Brewer, Mr. M. Lesley Bush Brown, Miss Amy Otis and Mr. William J. Whittemore. Philadelphia: Miss Ellen Wetherald Ahrens, Miss Cecilia Beaux, Mr. Hugh H. Breckenridge and Mr. Ludwig E. Faber. The hanging committee will consist of Miss Ellen Wetherald Ahrens, Miss Sarah Yocum McFadden and Miss Amy Otis.

During the next two or three weeks most of the large art schools throughout the country will begin their winter seasons. Among them the school of the National Academy of Design, which is now part of Columbia University, will begin on 24 September. This school is practically free, as no charge is made for tuition, although a small amount is asked for the use of easels, chairs, lockers, etc. The instructors for the coming year will be: Mr. Edgar M. Ward, Mr. Francis C. Jones, Mr. George W. Maynard, Mr. Emil Carlsen, Mr. J. Scott Hartley, Mr. A. T. Van Laer, Mr. Charles Louis Hinton, and Mr. Charles F. W. Mielatz, while the school committee consists of Mr. Will H. Low, Mr. J. C. Nicoll and Mr. William Sergeant Kendall.

During the first week in October the Art Students' League, of New York, will start, and at the same time the schools of the Pennsylvania Academy of Fine Arts, in Philadelphia, will begin their one hundred and first year.

There will be held early in the coming season, at the Albright Gallery, in Buffalo, an exhibition of German pictures, which Mr. Charles M. Kurtz, the Director of the Gallery, is now abroad selecting. He writes that he is meeting with great success in obtaining the paintings desired, and expects that the exhibition will be a thoroughly representative show of contemporary German art.

As yet no definite information is obtainable concerning art sales for the season of 1906–1907, but there are rumors that a number of important collections of pictures and art objects will be disposed of during the winter.

Sales of furniture, rugs, etc., are being held this week at the large auction rooms in New York, and similar sales will continue weekly throughout the winter.

A circular to architects has recently been issued by the New York State Trustees of Public Buildings, announcing competitions for the design of the State Educational Building, to be erected at Albany, and to cost $3,500,000. The ten best designs in the first competition will receive $500 each. The designers of these ten will then be permitted to enter the second competition, and will be awarded $1,000 each for another set of designs, and the winner will receive the rate of pay established by the American Institute of Architects. To the second and third best designs $2,000 and $1,000, respectively, will be awarded.

ANENT THE MUSHROOM MILLINERY MODEL

OF all the various shapes at present fashionable there is perhaps none which rivals the mushroom in popularity. There are mushroom sailors and mushroom turbans, and there are capelines, wired and bent to form an inverted bowl, we call a hat. All this is in direct contrast to the flaring tip-tilted hats of last season.

The mushroom shape is difficult to wear unless it is well mounted. The bandeau must be high in front or otherwise the hat jams down over the hair, and the drooping brim completely hides it, usually to the detriment of the wearer. Most women are far more attractive when the hair is allowed to form a frame from the face, instead of having it pushed back under the hat brim. Also the band should be higher at one side than another, usually the left, although there are each season a few hats trimmed at the right side.

When mushrooms first came into vogue the crown was either dome-shaped, or, at least low, and made on the same symmetrical lines as the brim. Now one sees toppling crowns on mushroom brims, or for that matter any kind of crown the wearer may fancy. This naturally broadens the trimming possibilities, for now high trimmings and drooping effects which fall over the brim can vary the monotony of the under trimming, which heretofore has been characteristic of the mushroom.

There is, too, quite as much leniency in size and material, as both very small mushrooms and very large ones have enthusiastic admirers. Besides, while heretofore mushroom hats have usually been round in general outline, they are now as often seen made on the Glengarry lines. These shapes, being considerably more novel, are, perhaps, a trifle more smart, but the wise woman chooses the mushroom which frames and shades her face to the best advantage, since all forms are fashionable.

Miss Wheeler and Miss Clark will receive and chaperon a limited number of young ladies during the winter season at their home in New York City. References exchanged. For full particulars address "Woodcrest," Suffern, N. Y.

Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date.

THE SILK REVIVAL

(See Illustrations on page 305)

More or less gradually, but very surely, the silk wave has crept upon us, until this autumn sees it attaining almost gigantic proportions. It is, perhaps, superfluous to note again the fact of the dearth, for the past two seasons, of really desirable materials for gowns designed for the more formal daytime functions, since nearly every woman knows that broadcloth and velvet have practically limited the range of choice. The crying need for greater variety has been met, both by the revival of the style of silk worn several decades ago, and also by the appearance of many new weaves and weights. Over one and all is thrown the beautifying softness made possible by various chiffonizing processes, which greatly adds to the charm of the old-time reps and faille. Modish women will go clad in silk attire largely to the exclusion of the heavier materials, the combination of silk with fur and velvet lending a warmth and richness quite perfect for winter frocks. French makers are turning out their newest and most chic designs in silk, which of course establishes it as the reigning fabric of the year. In the illustration are shown three charming frocks, recent importations, which exemplify the enthusiasm with which silk has been adopted. The middle figure shows a Drécol model, a three-piece suit, fashioned ingeniously of three distinct textiles, the waist being shown at the right. A deep, soft-toned green faille, over taffeta, is used for the princess skirt, which hangs in sweeping folds from the high-boned girdle. The waist, trimmed at yoke and sleeves with a creamy net lace, is made of matching silk voile, banded with silk in cross buckings. The short coat, completing this most fetching and practical costume, is made of chiffon velvet, which, brought in soft folds over the bust, surplice fashion, creates lines wonderfully becoming to the figure. A tiny plastron of Irish lace peeps out between the upper folds, the same lace trimming both collar and cuffs. A wider vest is of fancy green braid, piped in black, white and light blue.

The back of the coat is different from the front, in that the folds do not cross, but finish in silk tasseled ornaments at a short distance above the waist line. A ruffled skirt of velvet, very small in proportions, with bands of braid, finishes the bottom of the jacket.

Another silk suit, this one in reps, is shown at the right. The tone is gun metal, the coat being delightfully jaunty and unique in style. Three circular capes fasten over the shoulder with little straps, these features being in keeping with the very short postillion back, which starts almost at the shoulder blades, the tabs hanging to below the waist line. The wide front revers are inset with velvet, also in gun metal, and embellished with fancy rhinestones and jet buttons, circled by a frill of silk. The box plaits of the skirt are crossed in sections at the top by six little buttoned straps. The sleeves under the capes are of velvet, one large puff above a smaller one, which reaches just below the elbow, where it shows lace ruffles, finely plaited. Nothing can be imagined more delightful and original than this costume of which Francis is the originator.

A color combination of rare effectiveness has been evolved in the reception or house frock which appears on the left. The heaviest, most kid-like quality of pastel baby blue crêpe de Chine is combined with a touch of pearl gray, introduced only in the yoke edge in a wee cravat, and in the knots at the elbows. Heavy encrustations of embroidery garland the hem of the very full skirt, slightly Empire at the back; this handwork is supplemented on the front plastron by a knotted silk fringe in several shades of blue. Great full puffs of princess lace are inserted under the cape sleeves, these giving a dressy effect to the whole. The simplicity of line for which the French are renowned, and which spells their success, is the distinguishing feature of this model. These frocks are but a few of the many made of silk that are constantly being imported, and when the fashionable world returns to town the universal adoption of this fabric will be exemplified, wherever modish women show themselves.

The subscription price of Vogue is $4.00 a year, at all news stands. Vogue, 11 E. 24th St., N. Y.

VOGUE PRIZE COMPETITIONS

LITTLE FASHION REVIEW

FIRST PRIZE $15.00. SECOND PRIZE $5.00

Offered for the first and the second best written review of the Fashions of 1905. Manuscripts longer than 1,000 words are not invited.

PAGE DECORATION

FIRST PRIZE $15.00. SECOND PRIZE $10.00

Offered for the first and the second-best decorative drawing of a border, headband, title or tailpiece for a page of Vogue.

The prizes offered for Little Fashion Review, and for the best decorative drawings of a border, headband, title or tailpiece for a page of Vogue have not been awarded, for the reason, in the first case, that the manuscripts submitted are below a prize-winning standard of excellence as reviews of the fashions of 1905, and in the second, that the designs are without artistic merit, lacking in originality or entirely unsuitable for Vogue page decoration.

THREE-FOLD FIRE SCREEN

FIRST PRIZE $10.00. SECOND PRIZE $5.00

Offered for the first and the second best design for a three-fold fire screen.

In the competition for Three-fold Fire Screen the first prize of $10 is awarded to Miss Nancy Beyer, of No. 310 Woodland Ave., Punxsutawney, Pa., the second prize of $5 to Miss Clara Byron, of No. 455 Hanover Street, Milwaukee, Wis.

The winning designs will be published in Vogue of 27 September.

NOBLESSE OBLIGE

FIRST PRIZE $10.00. SECOND PRIZE $5.00

Offered for the first and second best answers to the question: "What is meant by 'Noblesse Oblige?'"

DOING THINGS

FIRST PRIZE $50.00. SECOND PRIZE $10.00

To the first and second best summarizations of what Theodore Roosevelt had done successfully.

Only his public career is to be regarded—the results of his public utterances, the fulfillment of his public promises, his definite public acts—he having been a holder of public office almost continuously for nearly 25 years, since his career as a politician began with his election to the New York Legislature of 1882.

Conciseness of statement will be a leading consideration in making the awards.

The first prize of $10 in the contest for the best definition of the phrase, Noblesse Oblige, is awarded to Mrs. F. H. Seares, of No. 706 Maryland Place, Columbia, Missouri; the second prize of $5 to Miss L. C. B., of New York City, who specially requests that her name be withheld from publication.

Many papers were submitted in this contest, and it was with considerable difficulty that a decision as to the awards was reached. Two or three excellent papers were rather too long to deserve either first or second place in the contest, and several others, which in their brevity resembled mere dictionary definitions, seemed too short to be considered. Nearly all of the papers showed a distinctly American conception of the phrase, and most of them did much credit to the authors. The successful papers will be published in Vogue, to be dated 27 September.

Still greater difficulties were encountered in awarding the two prizes in the contest for the best summarizations of Theodore Roosevelt's successful acts. One or two of the ablest papers in this contest were given up to enthusiastic praise of a few particular acts of Mr. Roosevelt, or to a general eulogium of his character and career, while several of the best written papers were mainly directed to proving that he had done little or nothing worthy of praise.

The first prize of $50.00 in this contest is awarded to Miss Mary E. Garlick, of 189 Charlotte Avenue, Detroit, Michigan, not because her paper is specially well expressed, for it is not, but because she has come nearer than other contestants to giving a temperate estimate of the most important acts of Mr. Roosevelt's whole career.

The second prize of $10 is awarded to Judge J. W. Donovan, of Detroit, for a paper which is far better than Miss Garlick's in literary execution, but less comprehensive than hers, in that it fails to consider specifically some important acts of Mr. Roosevelt's earlier career, and is throughout less detailed in statement.

The successful papers in this contest will be published in Vogue, to be dated 27 September.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can get from Vogue an answer to any question as follows:

(1) Addresses published in Vogue without charge, but subject to indefinite delay in publication. Addresses sent by mail, 10 cents.

(2) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents.

(3) Two-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

(4) Confidential questions. Answers sent by mail within two days after receipt. These answers will not be published without permission. Fee $2.00.

(5) Emergency questions. Answers sent by telegraph within one day after receipt. These answers will not be published later without permission. Tolls paid by Vogue. Fee, $5.00.

RULES

(A) The right to decline to answer is reserved to Vogue.

(B) The writer's full name and address must accompany letters to Vogue.

(C) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(D) Correspondents will please write only on one side of their letter paper.

ENTERTAINING

NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

SUPPER FOR BRIDE-ELECT

PLease give suggestions as to entertainment, decorations and menu.

Ans.—We should advise a progressive party followed by a supper for a bride-elect, as they are rather more amusing than cards. Have four tables; at the first play jack straws, those winning staying—the losing pair going to the lower table. At that one have them make paper carnations (the sets for making these flowers can be bought from the Dennison Mfg. Co., or from any large shop), the pair making the most flowers in the time given the winning. At the third table thread worsted needles with different colored worsteds, and at the fourth play hearts. If you do not care for this, play hearts, bridge or euchre at all the tables. Have heart-shaped tally cards, these can also be had from the Dennison Mfg. Co. For prizes have heart-shaped silver picture frames, or if these are too expensive, heart-shaped boxes filled with candy.

Decorate your dining-table with a gilded basket in a pretty shape, and fill it loosely with any pretty white flower and maidenhair fern. For souvenirs have tiny automobiles run by cupids and filled with bonbons. These were illustrated in Vogue of 10 May, and can be bought from Wanamaker. Serve clam broth with whipped cream (of course unsweetened), heart shaped bread sandwiches, lobster salad, paté de foie gras sandwiches, ice cream, heart-shaped cakes, bonbons, black coffee and white wine cup.

MENU FOR HUNT DINNER

Please suggest ideas for a hunt dinner for twelve people, menu, decorations, etc.

Ans.—If the club to which the members of the hunt belong has colors, use these for your table decorations. For instance use a basket, on a centrepiece of lace embroidery, filled with flowers in the colors desired, and tie with broad ribbon in club colors.

For place cards, use hand-painted cards with hunting scenes—these you can have made to order for twenty cents each at La Bonbonnière—or use silver horse shoes, four and a half inches in length filled with bonbons; these cost thirty-five cents at the same place, and are very pretty stood on end at each place, and tied with club colors. They also have pretty papier-maché carriages with horses attached, saddles, small crops and other suitable favors.

Serve:

Water melon balls on melon leaves
Clam bouillon
A form of fish, garnished with truffles.
Mousse of chicken served in hollowed boiled carrots, garnished with parsley or carrot leaves
Champagne
Filet of beef
Creamed corn Stuffed potatoes
Spiced figs
Soft shell crabs
Lettuce heart salad
Biscuit glacè in fancy boxes in club colors, with miniature horses on them
Black coffee Peppermint paste
Maraschino cherries covered with fondant
Liqueur

The melon balls are cut from the heart of a ripe, bright-red melon, with a scoop that is used for making potato balls. They are then put right on the ice to become very cold. Small musk melon leaves are picked from the garden, the stems taken off, the leaves washed and put in water so they will be a pretty green and fresh. Just before serving they are taken from the water, dried and put on a rather small plate; on the leaves put ten or twelve melon balls. This makes a very pretty course and one that is unique.

The carrots must be rather large; the tip is cut off, then the carrot is boiled until soft enough to eat, hollowed out inside, filled with a mousse of chicken, flavored with chopped mushrooms. Arrange prettily on a platter and pass.

DRESS

NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.

GOWNS FOR BRIDE AND MAID OF HONOR

PLease advise style of gowns.

Ans.—To E. M.—If you wear the regulation wedding dress and veil have it like the gown on page 111, Vogue, 2 August. If you wish to wear ecru crêpe de Chine with a hat, as you suggest in your letter, have it made like the left figure, middle page, Vogue, 23 August. If you use this model and wear a hat, the maid of honor should wear a hat also. A pretty gown for the maid of honor is the one on page 154, Vogue, 16 August. Have the bodice and bows of strong contrasting color, and carry out this color on the hat.

ETIQUETTE

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

ANNOUNCING AN ENGAGEMENT

WHat is the best way to announce an engagement at a luncheon?

Ans.—There is no special method of announcing an engagement. If you are giving a luncheon to announce your own engagement, have your most intimate friend sit at the end of the table opposite you. As soon as the wine is served let her propose your health and that of your fiancé together.

If you are giving the luncheon to announce the engagement of someone else, you should propose the toast.

ANONYMOUS QUESTIONS

TO P. O. BOX 352.

VOgue does not answer anonymous questions. If you will send your name we shall be very glad to answer your questions. See rules under Answers to Correspondents.

CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

URGENT NEED OF GOOD SYSTEM OF TRAINING

NOw that the season of study has returned it becomes more than ever a matter of urgency that some system of human training, which shall appeal to intelligent educators as suitable for incorporating in the school course, or as the basis for an individual system of teaching kindness to animals, should be brought to the front.

Very often school principals and teachers are only too eager to introduce humane education, but there is nothing suitable to present to them, bands of mercy literature and most of the output of the anti-cruelty societies being too near the kindergarten level to be eligible for higher grades. This question of a comprehensive system of training in humaneness is one that this department will refer to again and again, as it is far and away the most important feature of anti-cruelty work. Correspondence on the subject is solicited, for if any advanced system, other than that used in the public schools of Buffalo, is in operation in any part of the country, the publication of particulars can hardly fail to be generally helpful.

BALKY HORSE CORRESPONDENCE

The correspondents who so kindly replied to the request for information as to the best methods of starting balky horses will please be assured that their letters were appreciated. It was not deemed best, however, in a journal like Vogue, to publish some of the suggestions given. These, while a humane means to an end in the hands of intelligent, kindly adults, could easily become methods of torture if used by the rough or the thoughtless.

IMPORTANT MOVE IN BEHALF OF STRAYS

The Lockhaven Cat Club, at Rochester, has been sending out the text of the suggestions on which they are basing their crusade for the elimination of strays. The plan which started the club to activity was suggested by Miss J. H. Cathart, the well-known cat fancier. This expert realizes that the refuges and the humane societies—the institutions that find homes for superfluous cats and the others that put them out of the way—cannot possibly care for but a small proportion of the immense numbers of cats to be found in the larger towns and cities; especially as cat families have such a discouraging habit of nearly continuous increase. Miss Cathart's plan is to check the birth rate of cats instead of slaughtering thousands after they are born, by having one organization in each city obtain legal control of all the cats in the town. This organization is to make the ownership of tom cats illegal, except in the case of breeders, who would carefully guard them. The breeders should be licensed and be obliged to pay for their licenses, the money going to the organization having charge of the cats in the city. This society should issue a register of the names of the breeders licensed, and should also have the authority to confiscate male cats found running at large, and keep them a certain length of time, during which they may be redeemed by owners on payment of a fee. The Lockhaven Cat Club was favorably impressed by Miss Cathart's suggestions, and appointed a committee to ascertain what could be done along the lines suggested. This cat club, therefore, becomes the first club in the world to take steps for the most humane way possible of putting an end to the superfluous cat. When the Club finally formulates its programme it will be made public. All those whose sympathies go out to that most forlorn of creatures, the city stray, will follow with interest this first movement for what may be called its permanent relief.

PIUS X AND ANTI-CRUELTY

A foreign correspondent of the Tribune, in a letter dated in August, gave some cheering news in regard to Pius X, and the anti-cruelty cause. His Holiness has not only expressed his warm approval of the excellent work accomplished by the S. P. C. A., of Naples, which has now a branch establishment in every important city and town throughout Italy, but has likewise issued a special blessing for all who "protect from abuse and cruelty the dumb servants given to us by God." While the Catholic Church has always taught kindness to animals, this is the first occasion of any official pronouncement on the subject by a Pope, and is worthy to be placed on record.

CEREMONY TO INCULCATE HUMANENESS

In this connection, according to the correspondent already quoted, it may be mentioned that in many parts of Europe—as for instance in Brittany, in the south of France, in the north of Italy, and in parts of Austria and Southern Germany—there are annual ceremonies of ecclesiastical blessings of the cattle and herds, the object of the clergy being not only to invoke the blessings of heaven upon agriculture, but also to promote the kindly treatment of dumb animals. The idea is that peasantry will treat with more consideration an animal that has been blessed by the church, than one which has not had this distinction. Moreover the clergy, while it does not endorse, nevertheless encourages those popular legends about animals which have for their object the prevention of cruelty to animals and birds.

TRAINING THE EXHIBIT LION AND TIGER

Those who amuse themselves looking at animals in confinement do not sufficiently realize that there may be a reverse side to the shield. Perhaps a bit of news about Rajah, the big Bengal tiger in the Bronx Zoological Park, may be of interest. Accustomed as this beast is to the wide sweep of his native forest, the narrow confines of his cage do not permit him space for exercise enough to keep him in good health. His keepers say that because he longs so much for the freedom of his native condition he falls ill, and as he is very valuable, they are naturally concerned. It has been suggested by a Chicago animal trainer, who visited the Zoo, that the tiger be allowed to roam around the Bronx Park, accoutred with a strong steel muzzle and a set of small steel, leather-covered cages for his four paws. With these and two stout steel chains, the plan is to give the homesick beast the freedom of the Park. If the question were put to the tiger would he consider it much of a concession to be allowed to roam closely muzzled and heavily chained?

SAD NEWS FOR FRENCH EATERS OF HORSE FLESH

A London correspondent has been telling of some disquieting revelations brought out by the proposal to move the Paris horse market. The market has been in the Boulevard Marcel, whence it has to be removed on account of the sale of the site for hospital purposes. The market having to be removed, strong pressure is being brought to have it taken to Vangirard, where the horse meat market is situated. The reason given for advocating this transfer is significant. There are, of course, several reasons, but the chief argument is that of convenience and humanity. It is said that most of the horses slaughtered are so far gone that they can hardly stand, and to make them walk to Vangirard is cruel! How about those who eat the flesh of worn-out horses?

TRAINING THE LION

Those who frequent shows of performing animals should be under no illusions as to the methods used to force beasts to act in a wholly unnatural manner. It is the privilege of the public to attend such exhibitions if it so desire, but there is no justification in those who frequent such exhibitions attempting to persuade the world that the training is mild and kind. Here is an account from Science Siftings of how some training is really done. The first thing that is done in educating the young lion or tiger is to clip his claws; frequently a muzzle is put on also. When the trainer enters the cage he is protected by his whip and a pistol loaded with blank cartridges. There are one or two with ball cartridges, by the way—it is safer. If the animal springs, the legs of the chair make an excellent shield, and the sharp whip is an implement that the beast does not care to have come in contact with his nose after he has experienced it. The lion is the king of beasts, but it is the experience of most lion tamers that after he has made six or seven rushes with his clawless paws, has been knocked out of his senses as many times with the club; pulled around by the collar, the chain of which is in the hands of the assistant; stung by the rawhide whip, and experienced the nervous shock of having blank cartridges fired off at him, he sees that resistance is useless, and gives up.

TRAGEDIES OF HILL SPEEDING

Whoever lives in a hilly country cannot but grieve over the treatment of horses, for rare is the driver who shows proper appreciation of the fact that hill climbing is a great tax on a horse. The hills of Westchester County show countless daily instances of cruelty, the ice-wagon drivers being especially noted for this type of abuse. An efficient S. P. C. A. would, of course, long ago have put an end to such flagrant abuses in its territory, but the only real hope of permanent reform lies in humane education—a movement in which church and school must join to have it quickly effective.

HAPHAZARD JOTTINGS

NINETY-THREE MILES AN HOUR

MUnicipal railway ownership is understood in some quarters to spell lack of initiative or enterprise in equipment, as well as largely ineffective service. However true (or the reverse) this dictum may be generally, it does not apply just now to Germany. At Nuremberg, there was recently exhibited a large locomotive, constructed at Munich, which is capable of pulling a railway passenger train at the speed of ninety-three miles an hour, and the German State railways are soon to make experiments with the new locomotives for regular service on through routes.

MODERNITY INVADES SEA OF GALILEE

Travel innovation of another kind is that which concerns a new development in Palestine. It is nothing less radical than a steamboat, which is making trips through the Lake of Gennesaret, or Sea of Galilee, the famous sea of the Bible. The boat is for public service, and touches at the various small places situated on the border of the lake. This historic body of water is oval in shape, and only fourteen and one half miles long.

PERIPATETIC AGRICULTURAL TEACHING

Those who insist, and wisely, that a large proportion of workers should go to the soil, should be somewhat encouraged by the efforts making by agricultural classes to extend their work of enlightenment. Special trains have been run through a whole state for the purpose of instructing the farmers along the route as to the importance of seed selection in growing corn, wheat and potatoes, and there have also been dairy and good road specials. This form of college extension work originated at the agricultural colleges and experiment stations, and the railroads co-operate by offering greatly reduced rates, and establishing excursion centres. There are usually two centres in each county, and a responsible farmer is selected to pick out fifty persons who are brought to each centre. Among this number must be twelve or fifteen young men who expect to remain on the farm, and a certain number of women. This bringing together of the farmer on the one hand and the experiment station and agricultural college on the other, is of the greatest possible advantage to the individual farmer, the railways and the country, all of which factors will profit greatly by increased crops.

UNCLEAN WORK ROOMS

The New York Commissioner of Labor, P. Tecumseh Sherman, in an address a few weeks ago, said of the factory laws, that they are practically unenforceable and that is the reason they have never been enforced. For example, the special law on bakeries was aimed at the foul cellar bakeries on the East Side, and provides that bakeries shall have furniture, etc., that can be cleaned, but says nothing about cleanliness. The Health Board says it is up to the Labor Commissioner to enforce the law, but this is not possible, as the only remedy now is to arrest the proprietor—and it is a difficult matter to find out who he is on the East Side. A legislative bill is to be introduced to allow the Labor Commissioner to stop work summarily. Commissioner Sherman told of a visit to a working room in a tenement house, where the building was decent, the shop underneath in good order, but the conditions in the working room appalling. It was packed with girls making shirt waists at power machines, which were afterwards to be packed in pretty boxes and sent direct to the retailers; but the refuse on the floor, consisting of food and remnants of goods, was knee high and never cleaned up, only swept into piles. The Commissioner had the power to tie up the goods in big bundles and mark them with labels in large red letters, unclean. This drastic action set the proprietors to cleaning up.

INCREASE IN WAGES IN NEW ENGLAND

The wages of employees in cotton mills have recently been advanced five per cent in New England, and there is, according to the Lynn Item, a similar tendency to increase the wages in the boot and shoe industry. The Item says that the increase in the average wage of shoemakers in the State for the last five years has exceeded $1 per week, totaling $56.55 for the year. The increase in the average wage in Lynn, from 1900 to 1905, amounted to $61.16, while in Brockton the increase amounted to $88 per person. Haverhill increased its average wage $58.85, but Salem, though it increased the value of its shoe product and number of its shoemakers, is said to have reduced its average wage by $5.17. The statistics show that there were 58,645 persons employed in the boot and shoe business in 1900, receiving average yearly earnings of $473.11. In 1905 the number had increased to 62,655 and the average yearly earnings were $529.44.

TELEPHONE LINE NEEDED

A telephone system is badly needed in the island of Madeira. The country contains 150,000 people, one-third of the number residing in Funchal, a rich and prosperous city, the trade of which is carried on by Portuguese, English, and German merchants. The place is also a winter resort, with numerous hotels and villas occupied about six months of the year. The different business enterprises carry on trade throughout the island, which is rather mountainous, so that communication is difficult. The island is thirty-six miles long and three miles wide. A franchise for a telephone system might be secured from the Lisbon Government, especially if Portuguese capital were interested in the enterprise. No American money is invested in this rich island, and it is hoped that this chance will not be neglected.

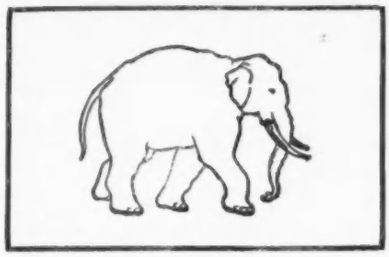
OPERATIONS FOR APPENDICITIS

A correspondent, C. N. Schmoll, A. B., has addressed an interesting note on appendicitis to the Globe, in the course of which he maintains that ten per cent of the operations performed for this modern disease are unsuccessful. In support of his claim that a large percentage of operations performed by surgeons are unnecessary, he refers readers to an article in the June number of the American Journal of the Medical Sciences, on Self-Restraint in Surgery. This is said to shed a flood of light on the inner tactics of surgical enterprise, and tends to show that the average surgeon has an untempered proclivity to resort to an operation regardless of possible sequels, and utterly oblivious to other expedients which are often available. The article referred to is commended to readers who like to get at the facts of current life, and as the article has the sanction of a medical magazine authority, the facts presented and the inferences that are naturally to be drawn from them are thus well authenticated.

INTERNATIONAL HYGIENIC EXPOSITION

The chargé d'affaires of Uruguay, at Washington has written to the Department of

(Continued on page vii)



East India House

W. H. DAVIS & CO.

WE shall show this season new and beautiful imported model gowns for day and evening wear, and model cloaks which we will reproduce to order from measurement. A number of these will be illustrated in future advertisements in this magazine, and we shall be pleased to furnish samples and prices upon application.

We are importing among other new fabrics, a silk to be used for PETTICOATS as well as dresses, on account of its excellent wearing quality. It is guaranteed not to crack.

Ask for **ERICA** silk

It comes in a variety of colourings.

AGENTS FOR LIBERTY & CO., LONDON

373 Boylston Street, Boston, Mass.

HAPHAZARD JOTTINGS

(Continued from page vi.)

Commerce and Labor calling attention to an International Hygienic Exposition to be held in Montevideo, beginning 13 January, 1907. The objects to be exhibited at this exposition include all models, foods, drinks, industrial, chemical, and pharmaceutical preparations, and medical and surgical apparatus relating to hygiene and found in commerce. Exhibitors will have an opportunity to give to the public information concerning their products. The Government of Uruguay desires that manufacturers of these products place them on exhibit. Prospective exhibitors should address Comite Organizador de la Exposicion, Palacio del Ateneo, Montevideo, Uruguay, S. A.

TWO THOUSAND UNEMPLOYED CLERGYMEN

The Rev. Dr. W. F. English of West Windsor, Conn., has made public through the Sun some rather startling facts in regard to the profession of minister in the Protestant churches. In the last ten years, in every trade and occupation, wages and salaries have increased substantially, whereas clergymen have stood an average cut of ten per cent. In Dr. English's opinion the Y. M. C. A. has been magnified at the expense of the ministry, as furnishing a broader and freer field for Christian service. There are now 2,000 Congregational clergymen without charges, 500 of whom would be glad of employment. The number of the unemployed is likewise increasing rapidly. Fewer men are entering the ministry. This is due to several reasons, among them, that the ministry is of no reputation in the university, because the pay is poor and because of the present-day worldly spirit of money getting. Although Dr. English does not give it as one of the reasons, it would seem that precariousness of employment might figure as a deterrent. With 500 ministers desiring charges but not getting them, and the number of unemployed rapidly increasing, it seems as though young men had the best reason in the world for not taking up the ministry as a profession.

SMART SHADES AND THEIR NAMES

"A Rose by any other name," the old adage tells us, "would smell as sweet" but this is not the theory of those who cater to the world of fashion, and each year the roses of the garden of cloth have to be renamed. Especially is this true of color. The same colors, or deviations from the same colors, appear year in and year out, and each time they reappear they are rechristened, and by this same christening are enhanced in value.

Among the foremost colors of the present time are taupe, a soft but deep gray; hyacinth, a purplish blue; jacqueminot, almost a magenta; Vesuvius, a deep flame yellow; Russian green, a green akin to the old-time bottle green; verte Empire, or emerald green; sand and putty colors, which need no further description. There are also sulphur and citron yellows, the leather shades which are golden browns in disguise, national blue, which has been with us before as Yale blue, and Bordeaux which has been garnet, and wine color.

There are the fish greens, a new name for the alligator and serpent greens, elephant, fumée gray, all favorites, and so on down the list. It is the fashion to have a name for everything and most dealers name their goods according to their own conception of them, for it is not infrequent to see the same shade under two different names, both of which are equally descriptive.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 396 PUBLISHED 20 SEPTEMBER, 1906

Vogue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

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A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 396

A Simple kimono is the subject of this week's pattern. It may be carried out in any preferred material, and be trimmed with a contrasting one, but crinkle-down is charming for its development. The wider the fabric the better, as will readily be seen by the diagram, which shows the pattern lying on 42 inch wide material. It must not have an up and down, as the front lies one way and the back exactly opposite. The width used must not be less than 30 inches, or the sleeve portion would have to be joined with the waist drawn up to a fitting size and finished with a wide, folded band. The garment is a very neat one, and more like a morning gown than a kimono. It is very smart with its stole revers finished off at the plaited points with rosettes and knots of ribbon, while the sleeve is very pretty gathered to size and finished by a gauntlet cuff.

The necessary quantity of 42 inch wide material is 7½ yards; and 1½ yards of 26 inch wide material for the facings.

The pattern consists of half the gown as shown in the diagram; the under part of sleeve half of each of the waistbands and stole, one band, and the gauntlet for the sleeve.

The diagram shows how to place the pattern on to material of the width quoted so that there is no join on the shoulder, and the upper portion of the sleeve is cut all in one with it.

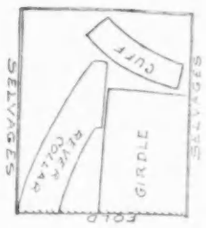
The back requires joinings to the selvage to make out the required width; the middle back edge from the waist to the ground may be cut to an increased slope, as may be desired, in which case more of a train may also be given by increasing the length; this, however, must not be done unless the slope is increased, as the amount of train given in the pattern is in keeping with the width round the foot edge. The stole revers and collar should be lined or of double material; it is an economy to line it with the fabric used for the gown, of which there will be remnants large enough for the purpose. The neck edge is set in between the two edges of the collar. The under parts of the sleeves are joined to their respective edges of the upper parts, and seamed to the under armhole edges. The lower edge of the sleeve is gathered and set on a straight band, to the lower edge of which is joined the gauntlet. This should be lined like the collar; but the folded waist-band is arranged over the gown, permanently, after a narrow band has been secured along the waist-line.

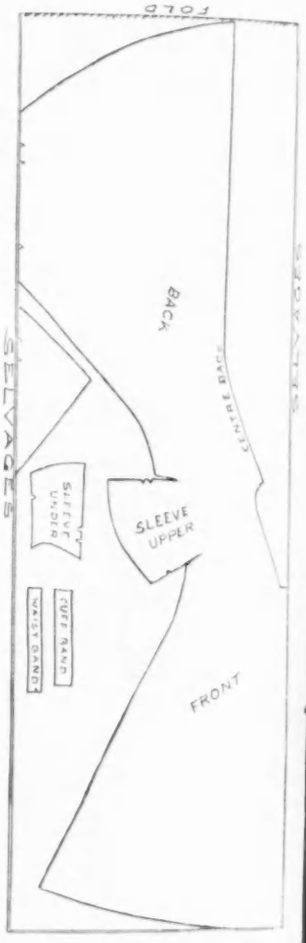
The foot edge may be hemmed or faced, as preferred, and the fastening down the front is by means of hooks and eyes or by buttons and buttonholes; the latter on a fly piece or by individual tabs for each buttonhole secured under the right edge, as preferred.

VOGUE'S COUPON PATTERN NO. 396.—SIMPLE KIMONO

For description, see this page. Cut paper pattern No. 396 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 397. Chiffon and Cloth Bodice





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DESCRIPTIONS OF FASHIONS

PAGE VII

UPPER LEFT.—Patent leather afternoon boots, with welt soles, and dull kid top.

UPPER MIDDLE.—Tan Russian button boot with flexible welt sole, and orthopedic toe. A very sensible shoe for young children.

UPPER RIGHT.—Boys calf-skin lace shoe, with heavy extension sole and low heel with the corners cut, which is a very good idea as it takes off the square appearance and prevents falling by catching the heel.

LOWER LEFT.—Patent leather pumps for dancing and afternoon wear. Very light sole. Bow of gros-grain ribbon.

LOWER MIDDLE.—Tan lace shoe with square toe and braced ankles for children learning to walk, or for those with weak ankles.

LOWER RIGHT.—Strap slippers of tan Russia leather with light sole, and bow of gros-grain ribbon. These shoes come in patent leather black kid, red kid, canvas etc., and are pretty

for house wear, and well adapted to young children as the strap prevents them from slipping off. Shoe trees are useful for children's shoes as they keep them in shape and make the cleaning easier.

PAGE 413

LEFT FIGURE.—Long box-coat of gray mixed cheviot with darker gray over-plaid. Collar of steel gray velvet and the buttons of gun-metal; double breasted fronts with side pockets.

MIDDLE FIGURE.—Navy blue serge sailor suit with kilted skirt. The blouse fastens beneath middle front box-plait, the wide collar edged with rows of white silk braid. The shield is of white cloth embroidered in a scarlet and black design. Tucks give a deep cuff effect.

RIGHT FIGURE.—Boy's sailor suit of navy blue serge, the collar partly of white cloth; the shield is of white cloth embroidered in red and black to correspond to sleeve. The sleeve is tucked to cuff height and brass buttons trim, the sash is of blue surah. The blouse slips on over the head, having an elastic waistband and the knickers have elastics at knee.

PAGE 417

LEFT FIGURE.—Currant red cachemire guimpe dress with plaited skirt and waist attached, the waist plaited at back and tucked at front, straps of tan cachemire with Persian embroidery outlining neck, and trimming fronts, the pipings of red taffeta. The short sleeves are tucked at lower part and finished with piped cuffbands of the Persian embroidery; the belt also is of the embroidery. Separate guimpe with long sleeves of fine lawn and Valenciennes.

SECOND FIGURE.—Green serge kilted skirt, with plaid waist in which green predominates; harness bretelles of the serge, with smoke pearl buttons at strap ends.

THIRD FIGURE.—Brown velvet costume, the skirt plaited at sides and back with box plait at middle front. The attached waist is also plaited and has a wide collar of tucked chiffon with Cluny insertings and edging, the guimpe-yoke corresponding. The full sleeves finish with cuffs of tucked chiffon and lace, and a dull gilt buckle finishes the belt.

FOURTH FIGURE.—Fancy plaid serge with box-plaited waist and kilted skirt with box plait at middle front, the skirt and waist attached. The collar is of light tan cloth braided in blue and green soutache, and the lower cuff is of cloth similarly trimmed.

FIFTH FIGURE.—White challie frock dotted with cardinal, the neck and front edge of blouse bordered with cardinal silk braid, rows of fine gold braid trimming beyond. The attached skirt is box plaited at front.

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LEFT FIGURE.—Guimpe dress of green and blue plaid cloth, over-plaided with narrow lines of scarlet and white; the plaited skirt and waist attached by a straight belt. The shoulders are slashed, the oblong openings crossed by little bias straps of scarlet chiffon taffeta caught at ends by small gilt buttons, and the sleeves finish in elbow length. The guimpe is of finely tucked white mull, the collar and cuff insertings of Valenciennes, lace frills finishing at neck and wrist.

MIDDLE FIGURE.—Réséda serge frock, worn with separate guimpes, the square neck, cuff bands and belt trimmed with taffeta straps in a deeper shade, and dull gold buttons trim in squares at yoke corners. The back of waist is in wide plaits similar to those at sides of front, and the middle front is in small tucks. The attached skirt alternately is box-plaited and side-plaited; small tucks are at sleeve tops. Hand-made guimpe cuffs of sheer white batiste embroidered in stripes.

RIGHT FIGURE.—Russian suit in blue serge, the square open neck, and left front edge bordered by a stitched band of scarlet cloth. The shield is of white cloth with design embroidered in red and black; brass buttons fasten front and the sleeves which are tucked at waist in cuff effect, and have worked loops to slip over the buttons. Black patent leather belt.

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LEFT FIGURE.—Box-plaited frock of white wash poplin, with V neck and slashed top-sleeves bordered with a fancy black and white washable braid. The back of dress corresponds to the front and the shield and under-

sleeves finish with strap collar and cuffs. Belt of the material fastening with pearl button.

MIDDLE FIGURE.—Green and blue plaid cheviot dress, with plaited skirt and blouse waist attached, narrow belt of the material. The neck edge and turned-over band at top of deep cuff are hand-embroidered in the two colors, most skilfully blended. The hand-tucked guimpe yoke is of fine white batiste, the stock having a daintily embroidered turn-over collar.

RIGHT FIGURE.—Guimpe dress of tan cachemire with plaited waist and skirt attached beneath a crush girdle of brown velvet, the neck edge and the scalloped sleeve band are hand-embroidered in a deeper shade of tan. Lingerie guimpe of white Persian Lawn showing hand run tucks between lace insertings.

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LEFT FIGURE.—Blue fox muff and neck piece.

MIDDLE FIGURE.—Ermine collar and muff.

RIGHT FIGURE.—White fox muff and stole trimmed with small heads.

NUMBERED FASHIONS

No. 1.—Nursery frock of pale blue chambray with Dutch yoke, band cuffs and side pocket; the fullness gathered at back and front yoke edges.

No. 2.—Morning blouse of white Viyella flannel with plastron vest front edged by a corded piping of cardinal taffeta. Taffeta covered buttons trimmed in groups. Crush girdle of red taffeta.

No. 3.—Afternoon frock of sheer white nainsook with the ruffled skirt, the sleeves and bertha edged with Valenciennes frills; the straps over the sash and the collar inserting are of fine Swiss embroidery. The attached skirt is in two full ruffles on the straight of the goods.

No. 4.—Suit for five-years-old boy, of white Viyella flannel with knicker trousers; the blouse belted in and fastening with pearl buttons. Linen collar and Scotch plaid tie.

No. 5.—Guimpe princess dress of white French piqué, hand-embroidered bands of the piqué finishing neck, hem, and wrists. The guimpe is of fine white linen batiste.

No. 6.—Sailor suit of navy blue serge for seven-years-old boy, the collar and cuffs of red cloth bordered with blue, and braided in rows of navy blue soutache. Red surah scarf and white cord with boatswain whistle.

No. 7.—Box-plaited frock of white fleece lined piqué with insertings, cuffs, and belt, of baby Irish crochet lace, the belt edged by piqué straps.

No. 8.—White silk warp lansdowne frock with guimpe yoke of French batiste in clusters of hand-run tucks which alternate with eyelet hand-embroidery. The Dutch yoke band continues in a panel effect at front and back, a cluster of short tucks at front; and the edges are strapped with white taffeta. Crush girdle of white taffeta.

No. 9.—Current red Henrietta cloth dress for indoor wear, with guimpe yoke of Cluny and Valenciennes combined, the Valenciennes hand-embroidered in plaits with white silk in conventional designs. The girdle, the strap that borders neck and continues on edge of right front, and the stitched bands at tunic and flounce borders, are of self-tone taffeta; the buttons are covered with taffeta.

No. 10.—Mole gray cheviot coat, with deep collar and gauntlet cuffs of self-tone velvet; a smoke pearl button fastens. The coat skirt is circular below the deep Empire yoke.

No. 11.—Directoire coat of Russian green broadcloth, the collar and cuffs bordered with Scotch plaid velvet; buttons of the cloth rimmed in metal, fasten.

No. 12.—Princess costume of golden brown broadcloth, with yoke and cuffs of twine colored Bruges lace. The buttons are of ivory shaded into different tints of brown, and brown silk soutache trims, in diagonal rows beyond yoke. The tunic simulates a Directoire coat, the back yoke continued in a curved band around armhole.

No. 13.—White Persian lawn with bands of fine swiss embroidery forming the Dutch yoke, the frock gathered at yoke edge, and showing two hand run tucks above a three-inch hem.

No. 14.—White handkerchief linen trimmed with hand-embroidered straps, the full skirt and box-plaited waist attached by an embroidered belt. Between the box-plaits are hand-run tucks to yoke depth, the back and front alike, and Valenciennes ruffles edge neck and also the sleeve ruffles.

No. 15.—Russian sailor suit of white serge, the belt of patent leather and the tie of scarlet surah. The trousers are wide and loose at knee, and the back of the dress is in three box-plaits.

No. 16.—Pale blue Viyella dress with Dutch neck bordered by bands that are braided in fine, self-tone soutache. The guimpe is of fine Persian lawn, the neck and full sleeves finished with tucked, lace-edged bands.

No. 17.—Tan broadcloth coat, with two plaits stitched to waist line at either side of middle back box plait, the fronts also in stitched plaits. The collar and cuffs are of brown caracul bordered with twine color Russian lace.

No. 18.—Sailor suit of white Viyella flannel, the collar of navy blue, and the silk tie also blue. The skirt is in three plaited gores, a box plait at middle front. The blouse slips on over head, having an elastic waist band. Pocket and cuff edges stitched. White cloth sailor's cap.

No. 19.—Sage green lansdowne house dress with lingerie guimpe yoke of Irish lace and batiste. Deep sage velvet and velvet covered buttons trim. The box-plaited skirt is in six gores, the middle back gore in a double box-plait. The waist has four tucks at back continuing the line from front tucks and blouses slightly over the high, tight-fitting girdle. Velvet cuffs with stitched bands at top finish sleeves.

No. 20.—Party frock of fine white handkerchief linen, with swiss embroidery forming the yoke, belt, and cuffs; soft ribbons passing through hand-worked eyelets. Real Valenciennes frills edge yoke and sleeves. The skirt is in a striaght piece, gathered at belt and having hand-run tucks above the wide hem.

No. 21.—Rainy day suit of light tan griffonette cloth, the box-plaited skirt in five gores. The short coat is loosely fitted with French seams to shoulder, and the collar is of brown paon velvet. Stitching simulates a cuff top and bone buttons fasten.

No. 22.—Princess dress of pale pink mohair with yoke of baby blue Irish lace trimmed with chiffon cloth plaitings, the back of yoke like front. Lace cuffs with plaitings finish sleeves in elbow length.

No. 23.—Old blue cachemire trimmed with self-tone chiffon taffeta pin-plaitings. Guimpe yoke of baby Irish crochet lace, the square neck and frock edged by a band of heavy Irish crochet. Taffeta girdle over featherbone foundation at back. Full, five-gored skirt trimmed with band edged with plaitings.

No. 24.—White French batiste frock with Dutch yoke cuffs and inserting above a hem of batiste banding in eyelet embroidery with scalloped edges. Hand-run tucks below yoke at back and front, and above the four-inch hem.

No. 25.—Nursery apron of buff chambray, full below a circular collarless yoke; the sleeves finish with lace-edged cuff bands.

No. 26.—Party dress of white French mull with yoke sleeve capes, cuffs and insertings of fine batiste embroidery combined with baby Irish lace. Valenciennes edges hem and sleeves, and pink satin rosettes trim yoke corners and crush belt, which is also of satin ribbon. The back and front correspond, the fullness gathered at yoke edge, and the full skirt finishes with a ruffle below the inserting.

No. 27.—Guimpe dress of pale blue lansdowne with bertha bordered in white Venise lace edged with Valenciennes, the frock gathered at neck edge and tucked above hem. Lace cuffs finish short sleeves. Guimpe of allover swiss embrodiery with lace frill at throat.

No. 28.—Box coat of wine color beaver cloth with mink collar and cuffs, cloth covered buttons fasten, and the edges of fronts and circular capes are stitched.

No. 29.—White silk flannel frock with white taffeta bertha braided in white silk soutache. White pearl buttons trim. Guimpe of Cluny batiste embroidery and Valenciennes lace combined.

30. House dress for young girl, of blue battlingham, trimmed with insertion of Bruges, with small frills of the same lace edging the elbow sleeves and front; beaded buttons trim the bolero.

Vogue is $4.00 a year by subscription which includes all the regular issues and special 25 cent numbers.

11 East 24th St., New York.

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UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

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234
2 October, '06

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

131. Fine hand-embroidered sheets and pillow-cases for sale. Samples sent.

135. Two pairs of very handsome imported parlor curtains écru plush painted or embroidered extra long: $25.00 a pair, cost $200—also blue Everhall riding habit, 36 bust, 42 skirt, $10.00.

136. Beautiful imported brown crêpe de Chine gown: $30.00, cost $200—Smart custom made gray covert coat, velvet collar, worn three times: $15.00, cost $55. Persian lamb close curl blouse coat, chinchilla collar and cuffs: $75.00, cost $300—All full 40 bust, 43 skirt.

138. Elegant ermine animal scarf and carriage muff, trimmed with heads, imported. Cost on other side $155—will sell set for $85—account of spending winter Florida.

139. Children's collars in real Irish laces—Carrick-ma-cross, Limerick and crochet very cheap.

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132. Wedding veils made to order, $5 to $25. Bridesmaids' headdresses, $6 up. Write for particulars.

134. Embroidery done for lingerie waists, trousseaux, layettes, towels, handkerchiefs, table linens, bed linens, etc. Christmas orders promptly filled. Stamping done, if desired.

140. Artistic hand-embroidered maternity gowns, $25 up.

TEACHING

129. The author of Bridge in a Nutshell, having returned, is prepared to resume her instruction in Bridge. Game taught in six lessons.

137. A noted piano and vocal artist gives voice and piano instruction at student's home one hour daily: ten dollars per week. Also coaches professionals.

SPECIAL SERVICES

133. Experienced shopping companion or guide for ladies about the city.

SOCIETY

Notes under this head, three cents a word; minimum, one dollar.]

DIED

Cunningham.—23 Sep., 1906, at Ridgefield, Conn., Frederic Guthrie Cunningham, youngest son of Sarah M. and the late William Cunningham, aged 41 years.

Dows.—At London, England, 25 Sep., 1906, Robert, son of Jane S. and the late David Dows, Jr.

Hitt.—on Thurs. 20 Sep., 1906, Robert Roberts Hitt of Narragansett Pier R. I.

Mabie.—Sun. 23 Sep., Lorraine Trivett, elder daughter of Jeannette Trivett and Hamilton Wright Mabie.

ENGAGED

Smith-James.—Miss Frances Smith, daughter of Mr. W. E. Smith, of St. Petersburg, to Mr. Tom James of London.

WEDDINGS TO COME

Allen-Findlay.—20 Oct., at Auburn, Towson, Md.

Greer-Noel.—7 Nov., at the residence of the bride's sister.

Lowry-Schenck.—9 Oct., Dutch Reformed Church, Fishkill-on-Hudson, N. Y.

Sands-Blight.—11 Oct., Trinity Church, Newport, R. I.

WEDDINGS

Crawford-Wormley.—Mr. Stewart Lindsay Crawford of Montreal and Miss Lucy Waller Wormley, daughter of Mr. P. Lightfoot Wormley, of Richmond, Va., were married on Sat., 29 Sep., at the residence of Judge Roger A. Pryor, 3 West 69th Street.

INTIMATIONS

Barclay.—Miss Clara Barclay, daughter of Mrs. Henry Barclay, is at the Virginia Hot Springs, where she will remain several weeks.

Beach.—Captain Warren C. Beach and Mrs. Beach have arrived from Saratoga.

Berwind.—Mr. and Mrs. E. L. Berwind are at the Mount Washington in the White Mountains.

Brugiere.—Mrs. Emile Brugiere and her son, Louis Brugiere have sailed for Europe, where they will pass the Winter.

Chapin.—Mrs. Lindley Hoffman Chapin, who recently arrived from abroad, has gone to Tuxedo for the autumn season.

Dickinson.—Mr. and Mrs. Howard C. Dickinson are at Lenox.

Fairchild.—Mr. and Mrs. Blair Fairchild will sail on 20 Oct. for Europe.

Gould.—Mr. and Mrs. George Jay Gould have returned to Lakewood.

Hackstaff.—Miss Mai Hackstaff, whose engagement to Albert Gallatin was announced last Spring, is stopping with her fiancé's parents at East Hampton, L. I.

Hunt.—Mrs. Richard Morris Hunt will return from the Catskills about 15 Oct.

Hyde.—Mr. and Mrs. Clarence M. Hyde and Miss Clara Hyde are at Greenwich, Conn.

Jackson.—Mrs. Charles Carroll Jackson, who passed some time at Saratoga, has gone to Lenox for the Autumn.

Jones.—Mrs. Pembroke Jones and Miss Sadie Jones, are at the Hot Springs.

Kinnicutt.—Dr. Francis P. Kinnicutt and Mrs. Kinnicutt have returned from Europe.

Kountze.—Mrs. Augustus Kountze and Mrs. Karl Neuhoff have returned from the White Mountains.

Lawrence.—Mrs. James G. K. Lawrence and Miss Eleanor Lawrence have left Southampton for the White Mountains, where they will pass several weeks before returning to town.

Marquand.—Miss Alice Ogsten Marquand, who was recently operated on for appendicitis at Northeast Harbor, Me., will soon sail for England. Her sister, Miss Elizabeth Marquand, came over with Mrs. Arthur J. Moulton to accompany hes sister back. Miss Marquand's marriage to Mr. Allan Fullerton, an Englishman, will take place in England.

McCormick.—Mr. and Mrs. Stanley McCormick will pass the winter at Washington.

Monroe.—Mrs. John Monroe has been stopping with Mr. and Mrs. James Speyer at Scarborough, N. Y.

Scott.—Judge Francis M. Scott, and Miss Margaret Scott have arrived from Europe. They have spent the summer abroad.

Sedgewick.—Miss Grace Sedgewick, who has been abroad this Summer, will pass the Autumn and early winter at Stockbridge.

Stewart.—Mr. William Rhinelander Stewart has returned to town from Bar Harbor.

Wilson.—Mr. and Mrs. Orme Wilson have arrived from Europe.

CORRESPONDENCE

Hot Springs, Va., Late arrivals: Mrs. Oliver H. P. Belmont, Mrs. Reginald De Koven, Mrs. William R. McCormick, Mrs. Morris L. Johnston, Mrs. Herbert Stone, Mrs. Albert B. Lambert, Miss Lota Robinson, Miss Nora Langhorne, Miss Buek, Miss Fay, the Misses Burr, Miss Latrobe, Mr. Herbert M. Harriman, Mr. Hobart C. Chatfield Taylor, Mr. Charles D. Langhorne, Mr. Horace H. Westcott, Mr. Gillett, Mr. John H. Meriam and Carl C. Brandt.

FOREIGN TRAVEL

Provence.—Arriving Fri., 28 Sep.: Judge and Mrs. Dugro, Mr. and Mrs. Isaac Emerson, Mrs. Smith McKim, Mr. George Glaenzer, Professor and Mrs. Richard Gottheil, Mr. W. B. Van Ingen, M. and Mme. J. N. Jaros, Mrs. L. C. Lawrence, Mr. and Mrs. B. A. Oxnard, Mrs. James Olney, Mr. and Mrs. Frank H. Partridge, Captain and Mrs. N. G. Smith, Vicomte and Vicomtesse de Sibour, Mr. and Mrs. F. W. Woolworth, Baron de Wardener, Mrs. E. Wilmerding, Mrs. C. E. Adler, General and Mrs. W. J. Behan, Mr. Charles Buchanan, Mr. Robert L. Cutting, Mr. and Mrs J. H. Chadbourn, Mr. and Mrs. W. R. Coe, and Baron de Champ.

Finland.—Sailing Sat., 29 Sep.: Professor and Mrs. George R. Carpenter and Mr. and Mrs. John S. Gittings.

Konig Albert.—Sailing Sat., 29 Sep.: Major and Mrs. Charles A. Vernon, General and Mrs. Stewart L. Woodford, Mrs. A. C. Coddington, Mr. H. C. Newcomb, and Mr. Jerome A. Quay.

Lucania.—Sailing Sat., 29 Sep.: Sir Thomas and Lady Barlow, Mr. and Mrs. G. R. Crossley, Mr. Korokiyo Takashi and Mrs. and Mrs. Tudor Carré.

Minnetonka.—Sailing Sat., 29 Sep.: Mr. and Mrs. John Addison, Mr. and Mrs. R. N. Dow, Lady Lees, Mr. J. Wadsworth Ritchie and Mrs. J. Otis Smith.

St. Louis.—Sailing Sat., 29 Sep.: Mrs. L. P. Bryant, Mrs. William Floyd Jones, Mr. and Mrs. George Vaughan and Dr. Herbert Willis.

Miss Wheeler and Miss Clark will receive and chaperon a limited number of young ladies during the winter season at their home in New York City. References exchanged. For full particulars address "Woodcrest," Suffern, N. Y.

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1105 MOTHERS

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THE MUSICAL SEASON IN BROOKLYN

BY another year, if all goes well, the borough of Brooklyn hopes to witness the completion of its magnificent new $1,000,000 Academy of Music on La Fayette Avenue. Meanwhile the customary high-class series of concerts under the auspices of the Brooklyn Institute of Arts and Sciences will be given as heretofore in the Baptist Temple, at Association Hall and at Plymouth Church.

Mme. Schumann-Heinck, assisted by several other artists, will open the season with a recital at the Baptist Temple, 18 October.

The Boston Symphony Orchestra will give five concerts, of which the first is announced to take place Friday evening, 9 November.

Paderewski has been engaged as soloist for the January concert of this orchestra.

The Pittsburg Orchestra under Emil Paur, in conjunction with the Mendelssohn Choir of Toronto, will give a concert at the Baptist Temple, 14 February. The principal feature of the programme will be Beethoven's Ninth Choral Symphony.

The N. Y. Symphony and the Philharmonic Orchestras will each be heard during the season.

The Philharmonic Concert, under the direction of Safonoff, is announced to take place 4 April, and will be devoted to a Russian programme, including Tschaikowsky's Pathétique Symphony—Josef Lhévinne will be the soloist on this occasion.

The Kneisel Quartette is scheduled to give its usual five concerts, while the Boston Symphony Quartette, under Prof. Willy Hess, has arranged a special concert, with Mme. Melba as soloist, to take place 31 January at the Baptist Temple.

Mmes. Sembrich and Nordica will both give song recitals,—the former on 15 November, and the latter on 14 March—and Mme. Gadski will also be heard in recital on 26 November. Saint-Saëns has been engaged for an organ recital at Plymouth Church, 27 December.

The Savage English Grand Opera will give seven performances of Puccini's Madame Butterfly at the New Montauk Theatre during the week beginning 17 December.

The Messiah will be sung by the Brooklyn Oratorio Society, under the direction of Walter Henry Hull, at the Baptist Temple on 24 December.

The Institute has arranged as usual for an interesting series of musical lectures, including those on the programmes of the Boston Symphony Concerts.

CONCERTS

Gabrilowitsch.—Ossip Gabrilowitsch, who has not visited this country since 1903, will make his third tour here during the coming season.

This brilliant young Russian pianist is rather remarkable for his versatility, since besides being a composer of merit and a competent orchestral conductor, he has won additional fame at home as a painter, and is even said to have produced one of the best portraits in existence of his master, Rubinstein.

The father of Gabrilowitsch, by the way, is one of the foremost lawyers of Russia, while his brother enjoys a high reputation as a 'cellist.

Sousa.—The programme of the opening autumn concert by Sousa and his band to be given at the Hippodrome Sun. eve., 14 Oct. is as follows:

Overture, Stradella ....Flotow
Cornet Solo, Alice, Where Art Thou?.....Ascher
Herbert L. Clarke
Ballet Suite, Yedda.... .....Metra
Aria for Soprano, Queen of Sheba.....Gounod
Ada Chambers
Excerpts from The Free Lance .....Sousa
Humorous Paraphrase, Tearin' o' the Green
Douglas
Idyl, Baby's Sweetheart... .....Corri
March, Hail to the Spirit of Liberty..... .. Sousa
Violin Solo, Andante and Moto Perpetuum....Ries
Jeannette Powers
Bourée and Gigue, Much Ado About Nothing
Edward German

Sousa expects to devote the winter months to the composition of a new comic opera and possibly to the writing of a new novel.

It is interesting to note here that during the fourteen years' existence of the Sousa Band, that organization has made twenty-eight semi-annual tours through the United States, has four times visited Europe, and has given altogether 7,140 concerts in 888 different cities, covering 292,468 miles of travel and expending more than $2,000,000 in salaries of musicians alone.

MUSIC NOTES

THE first important event of the New York musical season will be Schumann-Heinck's recital at Carnegie Hall, 20 October.

Rosenthal is announced to make his New York reentrée 7 November at the same hall, and after that will come a veritable deluge of musical events.

The concert season will be inaugurated Sat. eve., 3 Nov., by the New York Symphony Orchestra under Walter Damrosch.

The occasion will be signalized by the first appearance in America of Camille Saint-Saëns both as pianist and conductor. Among other distinguished artists who have been engaged to appear with the orchestra this season are: Mme. Gadski, Mme. Schumann-Heinck, Rosenthal, Josef Lhévinne, Leo Schuk and César Thomson.

The remaining concerts of this orchestra are announced to take place; 4, 10, 11, 24 and 25 Nov.; 15, 16, 29 and 30 Dec.; 19 and 20 Jan.; 2 and 3 Feb.; and 9 and 10 March.

MUSIC FESTIVALS

THE Annual Music Festival at Worcester, Mass., is held 1 to 5 Oct. The leading artists engaged include Timothée Adamowski, violinist; Daniel Beddoe, tenor; Isabelle Bouton, mezzo-soprano; Tom Daniel, basso; Emilio de Gorgoza, baritone; Louise Homer, contralto; Elizabeth Parkina, soprano; and Olga Samaroff, solo pianist.

The Worcester Festival Chorus of 400 voices is led by Wallace Goodrich.

The orchestra composed of sixty members of the Boston Symphony Society, is under the conductorship of Franz Kneisel.

The tenth annual Maine Music Festival under the general direction of William R. Chapman will take place in Bangor, 4, 5 and 6 October.

The chief singers engaged include Mme. Schumann-Heinck, Madame Rider-Kelsey, Gwilym Miles, Edward P. Johnson and Clifford Wiley.

EXHIBITIONS NOW ON

New York.—Lenox Library. Exhibition of reproductions of works of E. Meissonier, by Jacquemart, Courtry, Rajon, Bracquemond, Toussand, Le Rat, Spinelli and other etchers. During summer.

Astor Library. Plates of architectural designs by Robert and James Adam. Color plates of Russian ecclesiastical architecture and recent Japanese lithographs.

Keppel Galleries. Etchings, dry points and mezzotints, by Sir Seymour Haden. 4 to 27 Oct.

Boston. Copley Hall. Exhibition of American paintings. Continuing through the summer.

Museum of Fine Arts—Loan exhibition of Colonial American silver.

Cincinnati. Cincinnati Museum. Summer exhibition of works by American artists.

Philadelphia. Pennsylvania Academy of Fine Arts. Permanent collection and selections from collections of Dr. George Woodward and Mr. Peter G. Schemm. During Summer.

Poland Springs. Twelfth Annual. Pictures by American artists. Continuing through summer.

Syracuse. Museum of Fine Arts. Biblical paintings, by Jean Jacques Tissot. During Oct.

Washington. Congressional Library. Special exhibition of original etchings and copies of Rembrandt's works, to commemorate the third centennial of the artist's birth.

EXHIBITIONS TO COME

New York.—American Fine Arts Society Building. New York Water Color Club. Seventeenth annual. Water colors and pastels. 10 Nov. to 2 Dec. Exhibits received on 26 and 27 Oct.

Philadelphia.—Pennsylvania Academy of Fine Arts. Pennsylvania Society of Miniature Painters. Fifth annual. 5 to 24 Nov. Exhibits received on 29 Oct.

GOSSIP

THE summer exhibition of the Syracuse Museum of Fine Arts, which closed last week, was one of the most varied and interesting in its history. Among the important works shown were Charles Edward, The Young Pretender by Paul Delaroche; The Delaware Water Gap and Sunset by George Inness, Sr.; Cattle in Field, by Rosa Bonheur; An Afternoon in Paris, by J. J. Tissot; A Landscape, by J. B. Corot; The Other Side of the Question, by G. A. Reid; Monks in Wine Cellar, by A. Tamburini; In the Lakes of Northern Italy, by J. W. Casilaer; On the Shore of Long Island, by M. F. de Haas; A Roadside in Brittany, by F. A. Bridgman and A Normandy Horse, by W. Verschum, are from the Charles M. Warner collection, and Adagio and Allegro, by J. C. Herterich; Roman Ladies taking Fencing Lessons, by Edwin Blashfield; Mignon, by Eastman Johnson; Christian Faith, by J. F. Devigny; The Upland Harvest Field, by Edward Gay; Venice and Entrance to Grand Canal, by Thomas Moran and Portrait of Mr. Sanderson, by Rembrandt Peale.

Mr. Charles M. Warner has presented to the Museum Bernard Plockhorst's well-known painting, Christ's Triumphal Entrance into Jerusalem, brought from the Franz Hanfstaengi Co. of Munich, and it now hangs on the south wall of the gallery.

During October there will be exibited at the Museum the collection of biblical pictures by Jean Jacques Tissot, which has been shown in New York and other of the larger American cities.

The new building for the National Arts Club, of New York, is nearly completed. It consists of the old Tilden Mansion on Gramercy Park, with a studio annex in the rear, running through to Nineteenth Street, and it will contain a large gallery where the club's numerous exhibitions may be held to much better advantage than in the old galleries of the Thirty-fourth Street building.

The first exhibition to be held in the new house will be one of American paintings lent by leading art collectors, but as yet no exact date has been set for its opening.

In the studio annex of the Club, the New Society of Arts and Crafts has rented galleries, and there proposes to hold during the latter part of November and in December, its first exhibition. The Society now numbers over a hundred members, who represent workers in all the various branches of applied art.

Besides examples of member's work the first show will contain exhibits from a number of the best known individual artists in wood carving, pottery, designing, textiles, etc.

More interest is taken each year in this branch of art, and larger and more comprehensive exhibitions are held each season in the larger cities. This winter the Pennsylvania Academy in Philadelphia, announces that it will hold an exhibition of Arts and Crafts, and both Boston and Chicago will have exhibitions of works in applied art.

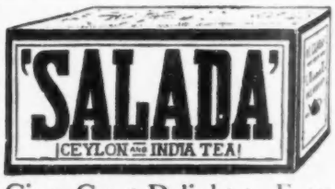
To commemorate the forthcoming tercentenary of the foundation of Quebec, the city intends to establish a permanent museum, where the various events in the history of Canada, from the earliest times to the present day may be adequately exhibited.

The money for its erection is to be obtained by public subscription and grants from the English, Canadian and French Governments.

It was recently announced that the German Historical Institute has purchased a villa in Rome at a price of over $300,000, for the establishment of an École de Rome, for German students, on the lines of the French and American schools now there.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Mizpah
Astor Theatre, B'way and 45th St.
Annie Russell in Midsummer Night's Dream
Belasco, 42nd St., West of Broadway
Blanche Bates in The Girl of the Golden West
Bijou, 30th St. and B'way
David Warfield in The Music Master
Broadway Theatre, B'way and 41st St.
The Prince of India
Casino, Broadway cor. 39th St. My Lady's Maid
Criterion Theatre, 44th St. and Broadway
Hattie Williams in The Little Cherub
Daly's, 30th St. and B'way
Marie Cahill in Marrying Mary
Empire, 40th St. and B'way
John Drew in His House in Order
Garden Theatre, 27th St. and Mad. Ave.
The Stolen Story
Garrick, 35th St. and B'way
Wm. H. Crane, The Price of Money
Hackett Theatre, West 42nd St
James K. Hackett in The Walls of Jericho
Harlem Opera House
Fritzi Scheff in M'lle. Modiste
Hippodrome, 44th St. and 6th Ave.
A Society Circus
Hudson, 44th St.
Jessie Millward in The Hypocrites
Knickerbocker, 38th St. and B'way
The Red Mill
Keith & Proctor's
Union Square Theatre Vaudeville
23d Street Theatre Vaudeville
125th Street Theatre Girl I Left Behind Me
Liberty Theatre, 42nd St. and B'way
Eleanor Robson in Nurse Marjorie
Lyric, 42nd St. West of B'way
Bertha Kalich in The Kreützer Sonata
Lyceum Theatre, 45th St., East of Broadway
The Lion and the Mouse
Manhattan Theatre, 33rd St., and B'way
Grace George in Clothes
Majestic, 59th St. and B'way The Tourists
New Amsterdam Theatre, West 42nd St.
Mr. H. B. Irving, Miss Dorothea Baird in
Paolo and Francesca
New York Theatre, B'way and 45th St.
Mrs. Wiggs of the Cabbage Patch
Princess Theatre
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
Rose Stahl in The Chorus Lady
Wallack's, 30th St. and B'way
Thomas W. Ross in Popularity
Weber's, 29th St. and B'way
Hilda Spong in John Hudson's Wife



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REGULATION DRESS FOR CHILD'S NURSE

THere is probably no more unmistakable indication of refinement, or the lack of it, than is evinced in the dressing of household domestics. Only too frequently are evidences seen of carlessness in this respect; often in houses where the other details of right living seem adequately looked after. The child's nurse is even more commonly neglected as to wardrobe than other servants, and yet no other livery is of more importance than this one. A certain shop in town has been established especially for the purpose of providing the correct dress for nurses of all branches and the department devoted to the nursery maid has been given the benefit of most faithful study of its needs, so that now it stands ready to meet any and all requirements. The street costume has been designed with the utmost care and according to the best of English models, a little changed here and there, the result being the acme of correctness and suitability in this line. The bonnet, costing from $7.50 to $8.50 without the veil, ($10 with veil), is procurable only at this one institution. It is fashioned of silk, felt or straw, the latter being used just as much in winter as the other materials. Each bonnet is made to order, according to measurement for it fits close to the head and must be moulded to the individual. Across the front is a flat Alsatian bow, its sole ornamentation except for the ruche close to the face and the broad hemstitched organdy strings which tie under the chin. The veil, when used, is of crêpe de Chine or barège and draped at the back, falling to the waist. In color it matches the coat. This is either the cape coat or the round full length cape and may be of gray, tan, black, blue, brown or red cloth. In serge the choice of color is not so wide. The first, the cape coat costs $35. It is full length, with fitted back and single breasted front and a long straight sleeve. The round cape is lined as is also the coat to the waist-line. This is the most appropriate garment in which to wheel a carriage; the cape being designed originally for carrying the baby in the arms. The cape hangs from a plain round yoke, topped by a military collar and fastens down the front by an inner piece attached a few inches from the front edge. Between this and the cape proper, are slits for the passage of the arms. This garment sells for $20, in serge, $25 in cloth and may be lined, if desired, at slight additional cost.

There are at least a dozen attractive indoor models for the nurse maid, in a variety of materials and colors, ginghams and seersuckers, linens and cambrics, stripes and plain blues, pinks, tans and grays, this last being unusual and smart. Black washable cotton dresses are also made and are most practical for afternoon wear. The cuts of sleeves and skirts are of many descriptions, each variation having a practical raison d'être. The prices of indoor dresses range from $1.80 to $8, depending upon the style and material.

There is a good ready-made stock kept on hand and orders to measure are promptly executed. All the accessories such as aprons, collars and cuffs, etc., are of course procurable. This very practical shop, directed at it is by the most expert knowledge on the subject, fills a crying need.

BECOMING SWEATERS FOR WINTER SPORTS

PAGE 422

FOr all outdoor pastimes and exercises it is acknowledged by those who indulge in sport that a coat of any kind is most uncomfortable and the athlete becomes greatly overheated besides finding that the firmly made garment interferes with ease of motion and the free use of arms and body muscles. What was formerly known as a sweater came some years ago to be eagerly greeted as a relief from the tight-fitting jackets and since then changes have gradually been made that have done away with all the inconveniences of that garment and finally accomplished a number of knitted coats or coatees that are all the heart of man, woman or child could desire from every practical point. They can be put on easily (no more disarrangement of hair by dragging on blindly over the head) and taken off with equal ease; which is a feature that the old-fashioned sweater could never claim. The accompanying page of illustrations shows three models of the newest styles in the Northland Knitcotes which is the name given to these thoroughly sensible and comfortable jackets. The one at left is a laddie, knitcote, for either boy or girl, and is in navy blue, knitted in plaid effect with cardinal border at front neck, and waist, brass buttons fastening front and also the narrow belt, which is caught through side straps. The middle figure shows a paddock knitcote for an older girl or woman, of white, knitted in fancy stitch, the straps and stripe near the border in a different stitch, the entire effect very smart and trig. The sleeves finish with roll cuffs and the belt passes beneath the box-plait effects at back and sides of front, pearl buttons fasten. This is shown in a heavy weight for cold winter days but comes in a lighter weight or a basket weave with high collar for golfing or turf hockey. The right figure shows a pastime blouse, buttoning close to throat and with a pocket at left side, the belt knitted in one with it, but in a different stitch. The color is navy blue and brass buttons fasten. These and all other styles, of which there are several, are knitted on hand machines, the yarn of unquestionable quality and each article most carefully made, and inspected during the process, so that entire satisfaction cannot fail to be the result.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

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FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

FOR THE HOSTESS

SUGGESTIONS FOR A CHILD'S PARTY

INvitations to children's parties are usually written by their mother or governess on child's note paper, with small pictures, or other fancy headings. They are seldom formal invitations however large the party, but run something in this wise:

MY DEAR SALLY:

Will you come and play with me on Saturday October the 8th, from half-past three until six o'clock. I am asking some other children, and hope that you can come,

Your little friend,

R. S. V. P. GERTRUDE.

The first hour the children are entertained by a Punch and Judy show, or something of that kind, for which the room has been arranged, and camp-stools placed before the children arrive. After that they may have dancing or games; with usually a fish-pond or grab-bag, from which each child gets a small toy. At a very large party, it is often easier to keep them amused by different shows, until supper is served at five o'clock.

There should be a number of tables that each child may have its place, as children cannot manage a meal that is handed around. The best plan is to have several large tables; one for the small children, one for the larger ones; with a Jack Horner pie in the centre of each and ribbons to each child's place. Or there may be favors at each place and flowers in the centre of the tables.

The menu should be very simple, as most mothers object to their children having anything else. A suitable menu would be creamed or cold chicken, small finger rolls, and bread and butter sandwiches; the beverages milk and cocoa; ice cream and simple cake, with dishes of candy on the table—for those who are permitted to eat it—and there should also be plenty of snappers, which children love. Bouillon may be served for a first course, especially if the children are older, but it is not necessary. Immediately after supper the children go home.

A DELICIOUS MELON DESSERT

Scald one pint of milk, and when it cools add two cupfuls of cut-up peaches, both the juice and pulp obtained by pressing the peaches through a sieve; add a pinch of salt to the yolks of four eggs and beat with two tablespoonfuls of sugar; turn into the milk and peach mixture, and cook over the fire for seven or eight minutes, stirring all the while to keep the mixture from curdling; now add one cup full of stale bread crumbs which have been dried and sifted, and these may be of entire wheat bread or graham bread, or graham wafers may be crumbed for the purpose; let the mixture cool, and then stir in four tablespoonsful of grated cocoanut and last of all, fold in the very stiffly beaten whites of the eggs; bake this mixture in a mold (lined with paraffin paper), until firm, first placing the mold in a pan of cold water, setting the pan and the mold containing the pudding in the oven together; when done remove from the oven and set away to cool, then place directly on ice to become thoroughly chilled. At serving time unmold the pudding and serve it in a bed of ripe melon, pared and cut into small irregular pieces, and mixed with a very little chipped ice, then sprinkle with salt and sugar; serve with whipped cream. This pudding should be baked in a melon-shaped mold. A few nasturtium leaves make a pretty garnish for melons served au naturel, or placed on the plate underneath the shell when the rind is used for serving any melon mixture.

NEW TOYS AND GAMES

THe tinkle of a music box is sure to please the fancy of the child, and one shown with a woolly white French poodle seated on the top and before him a spread table, is destined for great popularity with young people. In time to a melodious tune he lifts a cup to his mouth, manipulating a spoon with the other paw. Price $2.50.

The most recent arrival in the plush animal family is the dog Tige of Buster-Brown fame. His glossy coat is of close cropped reddish brown, while his feet are most dainty, being made of white plush. He is obtainable, with or without a muzzle. Quite the rage is this Tige and to be had in various sizes and prices, a small reproduction costing $2.00.

Many little girls will no doubt cling to their old love, the doll and her trousseau trunk. Dresses, underwear, coats and hats are provided with the trunk at prices ranging from $3.75 to $54.00.

Great bears and elephants on iron rollers now take the place of a hobby horse for riding astride round the nursery. These cost upwards from $3.25, according to size.

A lovely white cloth monkey on a rubber string, clasping tightly an orange is an entrancing plaything, price 85c.

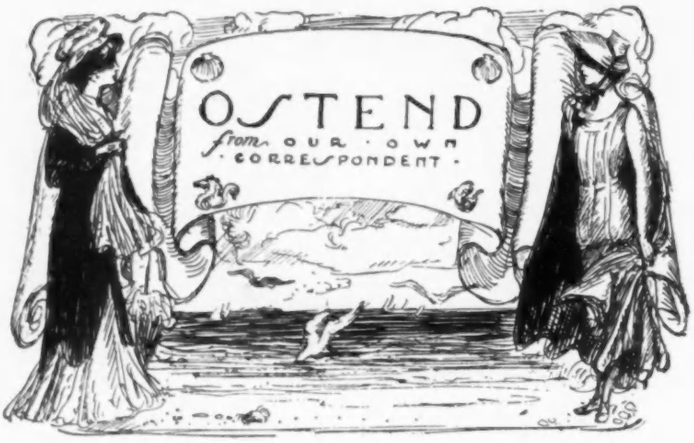
Among the games, the house in sections, to be built according to fancy is one of the most successful. The least expensive of these sells for $2.50. The large sets include blocks of every size and shape.

A combination of instruction and amusement is the electric questioner. This is provided with a battery and two connected indicators. Perforated cards on various subjects such as mythology, history, etc., are divided into questions on one side, the answers being on the other. These fit over tiny steel stakes, each question and answer having its own stake. One metal indicator is fitted over the inquiry chosen, while the other is run along the answer stakes. A bell rings when the correct one is touched. This is a most delightful game and serves to impress many a useful fact on the young mind. Price $2.50.

A new Jack Horner pie is presided over by a white plush bear cub, that pops out of the top, its head crowned with a fantastic light-blue tissue paper bonnet, ornamented with pink apple blossoms. Any chosen color may, of course, be ordered. The price depends entirely upon the number and costliness of the presents, which are hidden beneath the paper pastry. Ribbon ends are attached to each article, by which it is pulled out when the right moment arrives.

ORNAMENTAL RIBBONS

IN floral designs of wonderfully natural colorings and equally lovely imaginary ones, have the latest importations arrived in every width. With them are the gay plaids, both Scotch and fancy, and the more demure Pekin stripes, all the season's novelties. As the plaids are either shadowed or ombré on changeable or plain groundings, and the Pekin stripes either in self-tone or contrast on plain colors, they can best be left to the imagination; and only the more decorative flowered ribbons specified as to blendings of hues and subjects of designs. A particularly pretty bit of coloring is shown in one gorgeous representation of geraniums which comes only on dark changeable groundings, the tones very rich and deep, and the chiné clusters of flowers tipped with much lighter shades. A deep wine color grounding shot with bronze shows geraniums in curious and artistic blendings of dull blue, bronze and magenta, the foliage in green and réséda. On an olive and blue background they are shown somewhat similarly, blue replacing the magenta however in the high lights, the latter color constituting the middle shadows. On a dark navy shot with tan, the flowers grade from cerise through blue into purple that almost shades to black, the leaves are sage. On very wide sash ribbons with creamy grounds chiné peonies and chrysanthemums in soft old pink and pale straw color, also have sage green foliage and stems; the sash edges show either an old blue satin stripe or one of some other harmonious color. On a two-toned navy blue grounding a charming vine of clematis blooms in chiné blue and madder tints shaded into lavender, pale blue, and maize, the leaves in greens that end in bronze. The same design is given on a brown ground shot with plum, the flowers in pale lavender, and pale blue, both shadowed with heliotrope and tipped with a deeper yellow. A shot gold and black ribbon has beautiful blue and brown chiné daisies, and another very gorgeous changeable taffeta ribbon has shot gold flowers waved its length. In extreme sash width with a wide lilac stripe at middle, orchids in mauve, yellow and white flourish, and on another piece similarly striped are widely opened, large blush roses. French lilacs are chiné in a running vine on an ivory ground, as exquisitely natural as if just broken from the bush, and another fascinating novelty is in two wide stripes of even width in contrasted colors, a white and blue for instance, and on the white side are chiné Dresden roses in pale yelow or some other color. Brocaded satin ribbons are best in sash widths, tulips or other long leaved flowers forming a continuous and graceful design in opalescent hues; on others with brocaded grounding of one tone, wreaths of small Pompadour roses appear. One lovely white satin ribbon is brocaded with blue and yellow velvet roses and soft green leaves; pink bowknots unite with them to form wide stripes.



COSTUME OF CHECKED WOOL — ELABORATE VEILINGS — GOLD LACE ON FUR JACKETS—SIDE POCKETS IN SKIRTS—WRAPS OF THE MOST ORIGINAL DESIGN — CHARMINGLY COSTUMED YOUNG GIRLS

THE greyhound coursing yesterday was most amusing. There are some wonderful dogs here owned by the Baron van Zuylen van Nyeveld, by the Vicomtesse Goupy de Beauvolers, and by Raymond du Jardin, and the hounds' silky white or fawn coats and long thin heads got many a petting between the races. The courses were both with and without obstacles, and several of them had to be re-run, for the dogs forgot the business at hand and took to gamboling, and one splendid fellow, after almost winning the 700 metre dash, stopped just before the goal to turn round and watch his fellows come in, to his own satisfaction, and his master's discomfiture. One of the owners was an attractive thoroughbred herself, wearing a black and white checked wool gown made with an immensely long, skin tight and absolutely plain Empire skirt, its long hem unstiffened, and her tiny loose sacque cut in large crenelations bound with black velvet ribbon, a tiny bow of which headed each slashing. She wore a high belt of black satin embroidered in bunches of colored flowers, and a group of red and yellow roses was fastened on her breast. Her hat was the very newest, a tiny black velvet cap, its crown full andsoft, its little brim in crenelations and turning down about the head,each tab curling softly like flower petals. It was posed aslant above her hair piled over the now famous Vanderbilt cage, and fixed to the front with a paste brooch; there was a long white ostrich plume unattached its whole length and thus swaying where it would. Now it hung limply down the side of her head upon the shoulder, now it swept back of her head and around it, in a caressing movement, and again the breeze caught it and it soared up into the air in a bizarre twist. The silhouette of hat and coiffure was perfect. A fine tulle veil was pinned over the whole, wrapping the throat, with ends that hung to the knees.

THE FLOWER IDEA CARRIED OUT ON AN EMPIRE EVENING GOWN—Ostend

The veiling fashions indulged in are most sophisticated,—what time and thought they denote! Here three layers of tulle are used, first a pale silvery gray over the face and large hat, tied without ends behind, then two long wide layers, one an old rose almost a gooseberry, and over this an elephant gray, the first in fine, the second in coarse tulle.

This was worn over the hat like a hood, enwrapping the throat, and the four ends swirling about the figure. Her hat in itself was wonderful, a hugh mushroom in old-rose satin, lined with folds of silk in the same color, but this lining revealed only a bit in front, where it was cocked up over a bunch of ringlets, at the back the brim sinking about the nape of the head. About its crown were arranged at all angles at least a dozen long uncurled elephant gray ostrich plumes, sweeping madly in the breeze and only partially checked by the loosely thrown hood arrangement of tulle.

The little fur jackets that are being worn profusely now are all trimmed with gold and silver laces, not only being encrusted on their lapels and little vest effects, but put on as ruffles inside the short sleeves. In shapes these furs are all Directoire and Empire, or else loose, straight, short and scant sacques with tiny rounded tabs at the back. Many furs are also trimmed with lingerie and frills, and with vests of heavy antique embroidered linen with linen or cotton laces and passementeries, the summer lingerie madness let loose on winter materials, in fact.

A very pretty idea shown on many new cloth skirts, whether Empire or of ordinary shape, is an ornamental pocket on each side, rather below the hip, cut in the material, lavishly embroidered or soutached in a design that runs down the skirt, the pocket closed with a patte and button. Somehow, it suggests to me, especially when on a tight-fitting cloth Empire skirt that is soutached, the swagger picturesque costumes worn by the handsome Prince Murat, and other dashing Napoleonic generals and beaux.

All wraps grow more and more handsome and original, nothing banale about them. One in amethyst cloth embroidered in silks and gold lace, has an Empire back, and front corners that are buttoned widely back, showing more embroidery, sleeves also having huge cuffs buttoned over in a point and lots of gold lace. Another Empire wrap in white, cloth looks as though the fullness of its bodice and skirts were in one piece. Large rings in white crochet on each side of the back are used to fasten across the white satin ribbon strap ending in loops, a similar arrangement under the bust in front. The fullness at the bottom of the coat at the knees is shirred into a scant band of white crochet lace, below which the furbelowed rose-colored summer gown bulges suddenly, as a carnation from its sheath.

Straight bands of chinchilla fur hanging closely from neck to knees were made into a curious wrap, by means of wide bands of gray chenille lattice with tassels holding the fur bands together, revealing transparently the summer gown beneath. Its fur and chenille sleeves were mere shoulder caps with long chenille fringes hanging below the elbow.

Loose circular capes of cloth slipped low about the shoulders are held on by broad bust ceintures not bretelles, very babyish in effect, that knot under the cape behind, while other wraps are made of straight breadths of cloth wrapped about the figure, as fancy dictates to the dressmaker, without any goring or shapings, loose cords and tassels fastening the thing on, any slashing or looping serving as a sleeve, and the whole looking most wonderfully careless and graceful on the right woman.

It is an art not only to make such togs, but to wear them! Only the woman exceptional in grace and insouciance can!

At the dance at the Kursaal young girls are bewitching, flocking into the dressing-rooms or promenading on the terrace, in these large frilly lace evening hats, which flop about their napes, and which are tossed high above the face by a flower or two. And is not this flower idea carried out sweetly on this Empire evening gown with its embroidered green leaves forming a girdle, and its corsage made of shirred and corded pink mousseline rose petals, the rest of the gown of parchment colored crêpe de Chine? Her toque is a mass of petals with a wreath of green taffeta leaves bordering it. The Japanese tendency is unabated and not only are real Japanese sacques worn for evening wraps, or Chinese Mandarin sacques, but the shapes are copied largely in lace, as in this pretty evening wrap with its huge mousmée sash in black taffeta.

THE JAPANESE TENDENCY IN EVENING WRAPS—Ostend

Ostend, Sept., 1906.
Aube de Siècle.

VOGUE POINTS FROM PARIS

EXceedingly heavy point de Venise, dyed a bright red, makes a strikingly pretty wrap, bordered with a five-inch band of chinchilla and ornamented with long, heavy, knotted tassels of red silk. With this wrap should be carried a huge muff, similarly made and trimmed, and the frock underneath should be red cloth. The same idea, carried out in yellow lace and sable, over a yellow cloth frock, would be even prettier.

Small beads are now used to decorate frocks of all kinds—being even introduced into the embroidery on frocks of cloth or velvet. For example, a bolero of beaded fish-net—jet beads of course—with tassels of jet hanging from points on either side of the front and back, gives the needed note to a frock of black chiffon with a wide tight girdle of black satin. The bolero has short, circular, tasseled sleeves of beaded net; and the skirt is trimmed with folds of satin. Black jet beads form the collar, and effectively trim the yoke of an Irish lace gown, and gun-metal beads may be used for gray chiffon, while the most charming results are achieved by the use of beads of pearl and coral. Here is one thing, at least, for idle hands to do!

The sleeves of the newest muslin blouses are full at the top, and fit the arm closely from elbow to wrist—quite the old "mutton-leg" effect. The blouses themselves are much trimmed with valenciennes or real Irish lace and embroidery. A close inspection of a blouse of fine linen which, apparently, was decorated with a printed design in yellow of nasturtiums, outlined with embroidery in white, revealed the fact that the white linen had been cut away and replaced by yellow tissue, which was firmly held in place by the embroidery stitches.

A word to the brunette—with a white cloth frock, wear a large black hat with shaded bottle-green plumes. Your mirror will show you the reason why! For a blond, hat and plumes should be of a greenish turquoise, and the frock white.

The large hat, this season, is larger than ever, and the small hat smaller—one might say smallest, for one of the latest creations consists solely of a puff of smoke-colored tulle, a suspicion of a velvet knot, and a green wing.

Sable is as always, the most expensive and therefore the most fashionable of furs, but this winter sealskin, trimmed—we had almost said patched—with ermine will be much used for cloaks and wraps of all kinds. Ermine will be combined with sable also, and—prettiest and most girlish of all—with chiffon, with a thick warm lining underneath.

Milady's evening cloak this winter may be of sable or velvet, cloth, lace, or even satin, but whatever the material, it must have the wide kimono sleeve. One wonderful garment of gold-colored velvet has a very wide sleeve, edged with a wide band of sable, and a sable collar. In front, deep frills of lace descend from under a tiny embroidered vest, just long enough to protect the bare throat of the wearer; and the yellow velvet is everywhere embroidered with cherry blossoms, done in white and gold.

YOUNG GIRLS ARE BEWITCHING IN THESE FRILLY LACE HATS—Ostend

One of the new hatpins is that with the large flat head of onyx, chrysoprase or malachite—round or oblong or octagonal, but always flat, and simply but heavily bound with gold.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

Flat patterns of the Maternity house gowns $1.00. Pinned patterns $2.00. Flat patterns of street gown 50 cents for skirt or jacket. $1.00 for pinned patterns—Sizes 34 to 40 bust

FOR PARTICULARS SEE "DESCRIPTIONS OF PATTERNS" PAGE XIV

FASHIONS FOR GIRLS FROM TWELVE TO SIXTEEN YEARS.

Flat patterns of these designs are 50 cents, for skirts or jackets, $1.00 for the princess frock. Pinned patterns are $1.00 for skirts or jackets $2.00 for princess frock

FOR PARTICULARS SEE "DESCRIPTIONS OF PATTERNS" PAGE XIV

PATTERNS OF THESE DESIGNS IN SIZES FROM FOUR TO SIXTEEN YEARS.

Prices of flat patterns 1088—50 cents, 1089—$1.00, for entire gown 50 cents, for skirt or bodice, 1090—50 cents for skirt or jacket, 1091—$1.00, for entire frock, 50 cents for skirt or bodice, 1092—50 cents, 1093—50 cents. Pinned patterns are double the price of flat patterns.

FOR PARTICULARS SEE "DESCRIPTIONS OF PATTERNS" PAGE XIV

VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 398 PUBLISHED 4 OCTOBER, 1906

Vogue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices.

SKIRTS	
In belt measures from 20 to 32 inches	
without foundation	$2.50
with foundation	3.00
BODICES AND SHORT JACKETS.—	
In bust measures from 32 to 46	
without sleeve	1.50
with sleeve	2.00
PRINCESS GOWNS.—	
In bust measures from 32 to 46	
with sleeve	4.00
HALF LENGTH AND LONG COATS.—	
In bust measures from 32 to 46	3.00
CHILDREN'S CLOTHES (up to 15 years)	
Full suit cut by age sizes	2.50
any part of suit	1.00

THE BEST PATTERNS

A Perfect pattern should be correct in every particular. Vogue patterns are right from their very inception, as they are cut always from the very smartest, most distinctive and most advanced designs.

***

A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 398

THE pattern for this week is of an outdoor coat for a child of three years. It is to be made in fine faced cloth trimmed with embroidery on the collar and cuffs, and at the tops of the inverted plaits arranged at each side seam. It is cut in sacque shape, and may either be an inch or two short of the skirt edge of the frock or to the same length, as preferred. It should be lined throughout with satin or silk, plain, or quilted as may be required for autumn or winter wear. The revers and cuffs may either be of the same cloth or a contrasting color of the same fabric, or of velvet or silk; though neither of these are so smart in effect as the embroidered cloth.

The necessary quantity of forty-eight inch width material is one and three-quarter yards, and about three and a half of ordinary narrow width satin for lining. The pattern consists of half each of front, back, and revers, collar, one each of sleeve upper, under, and cuff. The diagram shows how to place the several parts of the pattern on to material (of the width quoted) to the best advantage, and also that each will lie on the same way of it, which in a faced cloth should be the smooth way down the coat. The satin lining is cut to match the cloth, and these are basted together to the separate parts before the seams are joined, the satin being pinned back from the edges so as to have room for stitching and pressing the cloth seams without creasing or taking the freshness off the satin, the edges of which are then neatly hemmed over the pressed open cloth seams.

The lower edge of the cloth should be turned up over a narrow bias strip of fine crinoline muslin, and well pressed, and the satin edge be then hemmed neatly on to the turning.

The front edges should be treated in the same way except that the collar, otherwise complete, is inserted between the cloth and satin and firmly secured to the former, before the satin is hemmed down.

The cloth armhole seams also should be pressed open, notched where necessary to permit of this, and the satin sleeve-edge should be hemmed over and through the plain armhole one on to the cloth seam.

Should the coat be made of velvet or silk the seams must not be pressed in the ordinary way, but by being held tight and the iron used on the seam thus held, requiring two people to do it properly.

VOGUE'S COUPON PATTERN NO. 398.—CHILD'S COAT, 3 YEARS' SIZE

For description, see this page. Cut paper pattern No. 398 sent on receipt of coupon with remittance of fifty cents

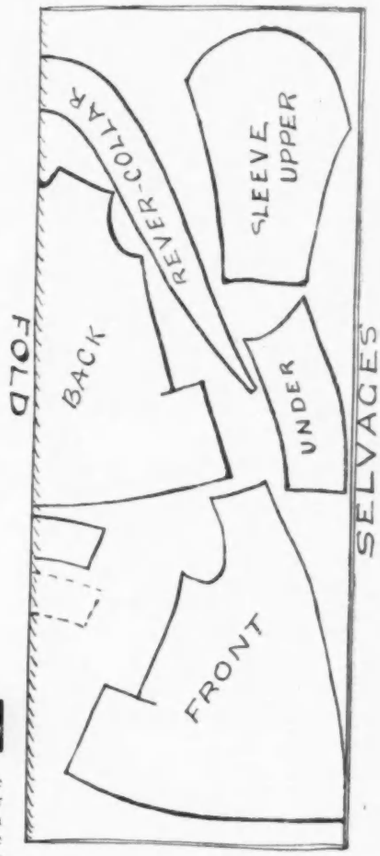
The next pattern will be No. 398. Three-quarter Coat—Paquin Model

WHISPERS

THE daintiest material for making the blankets that are indispensable for the baby's carriage is a modification of the familiar eiderdown known under the name of krinkledown. It differs from the former, however, in being striped in self-tone, one stripe of plain and one of the woolly sort alternating with charming effect. It comes in the delicate tints that are used so much in the baby's outfit—cream-colored or pink or blue—and when made up with satin ribbon bindings an inch or more wide, prettily feather-stitched on the inside edge, the whole lined with China silk, the result is altogether satisfactory. Of course there is an opportunity for individual taste in making these pretty affairs and a little embroidery in the way of a monogram done in heavily padded satin-stitch to match the color of the ribbon binding, and set either in the middle or on one corner, would add to the general attractiveness of the article. Nothing prettier for a gift could be devised, and the baby's arrival or his first birthday might be appropriately signalized by such a charming addition to his personal equipment. Made in cream-color with a deep binding of the same color having the feather-stitching done in pale blue, with a tiny forget-me-not worked into the ends of the stitchery it is ornamental and beautiful to a degree, and can be cleaned nicely, when necessary.

Nightingales made of white cashmere and finished on all the edges with a scallop and sprig representing a rosebud or forget-me-not are the most useful sort of baby sacques to be worn when the weather is cold, as they are so easily adjusted. Sometimes they are made like tiny kimonos, and have the wide stitched band around the neck and down the front and on the sleeves, made in a contrasting color. For nstance, if the little jacket is white, the band must be blue or pink; or if made in a color the band must be white.

Little dancing frocks of white pongee or silk duck—a pretty material resembling a heavy quality of Habutai silk—are made on the princess lines with groups of tucks around the bottom of the skirt. These may be worn with a guimpe of lace or embroidery or of the two combined.



VOGUE PATTERN COUPON

TO VOGUE, 11 EAST 24TH STREET
NEW YORK

ENclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No. .....

These patterns are made in medium size only.

Name. .....

Address .....

.....

.....

This coupon must be filled in and mailed to Vogue, when remittance is made for pattern.

DESCRIPTIONS OF PATTERNS

NO. 1088.—Box coat for seven-years-old child, of Russian green cheviot combined with black velvet and fastening with military buttons of burnished brass. Velvet bands outline armhole, finish front edges and collar top; the lower half of collar stitched, as are the borders of the collar strap, small roll cuffs. To make this 2¼ yards of 52 inch wide cheviot are required, 1 yard of velvet, 8 buttons.

No. 1089.—Tabac herring bone cheviot princess skirt, with guimpe waist of tabac taffeta, showing a small broché figure; pipings at neck and at top of front and back gores, in deeper brown velvet, velvet folds and a stitched strap form girdle at sides, and a narrow velvet band edges an under-cuff of Cluny lace. The guimpe yoke is of tucked batiste and taffeta covered buttons trim skirt. The skirt is in seven gores, the top of front and back gores extended to girdle hight, and slashed in tabs which button to waist. The side gores are trimmed with bands, simulating a hem, which continue up front seam as a short panel. The seams and band edges are finished in tuck effect and the box plaits at middle back are stitched at placquet edges to yoke depth. The waist is tucked at front and back below yoke, the fullness at waist blousing slightly, and a bretelle effect is given with broad box-plaits which are stitched with wide tucks at edge to yoke depth. The full sleeve finished at elbow length with a ruffle box-plaited to leave a deeper frilled edge at top than at lower part, the under cuff of lace furnished by a velvet band. To make this in sixteen years-old-size, 3½ yards of 52 inch wide cheviot are required, 4 yards of 22 inch wide taffeta, ½ yard of bias velvet, ¼ yard of 45 inch wide batiste and ½ yard of 2 inch deep Cluny lace. Four large buttons are used, and eight smaller ones.

No. 1090.—Navy blue griffonette school suit for twelve-years-old girl, the strap ends trimmed with smoke pearl buttons. The skirt is in five gores, having a box plait at either side of placquet, and two box plaits in first side gore which end under yoke panels, slashed in a tab over each; the plait stitched down for a short distance and the panel edge stitched in tuck effect. The middy coat has a wide panel at middle back, the side piece lapped and stitched, and at waist-line slashed in tabs that are caught by buttons on each of the box-plaits cut in one with the panel. The fronts have inverted tucks over an inset panel, and are cut with tabs that meet over the inverted plait in the attached border. The border continues to back box-plaits. The sleeve is box-plaited below elbow the box-plaits stitched and shaped straps terminate in tabs over lapped bands that form cuffs. To make this in the size mentioned, 4 yards of 54 inch wide griffonette are required, twelve buttons.

No. 1091.—Afternoon dress of Scotch plaid silk and wool material, with pipings, girdle, and bows of bottle green velvet; guimpe yoke of allover embroidered cream batiste. The skirt is in four gores, the seams finished in tuck effects from under which are velvet folds; the middle back gore is laid in two box plaits, and the placquet is at left seam. The waist at back has two full-length tucks at shoulders, the outer one stitched to yoke depth, and the other full length and piped with a fold, as at front. The front is cut in a V below which are ray-tucks; velvet folds edge neck, continuing at back, and a double loop bow ornaments corsage. The sleeves are tucked above the pin-tucked cuff of scarlet taffeta, which is strapped with velvet; folded velvet girdle. To make this in fourteen-years-old size, 7 yards of 39 inch wide material is required, 1¾ yards of velvet, 2½ yards of velvet ribbon, ⅜ yard of 27 inch wide embroidered batiste.

No. 1092.—Pony coat of tan cheviot trimmed with self-tone silk braid, the collar corners of seal brown velvet with gilt buttons at square ends. The back of coat corresponds to front, French seam to shoulders. The sleeve below elbow has an inverted box-plait, the edges stitched; braid straps cross over it and a small velvet wedge is inset at wrist edge. To make this in fifteen years old size 1½ yards of 52 inch wide cheviot are required, ⅛ yard of bias velvet, 7 yards of braid, 4 buttons.

No. 1093.—Frock of white fleece-lined piqué, with stitched bretelle and belt straps, the latter shaped. Large pearl buttons at strap ends. The upper part gives a long waisted effect, with a little gathered fullness at neck and front belt, the attached skirt in three gores. The sleeve is gathered at shoulder and into the stitched strap cuff. To make this in six-years-old size 3 yards of 32 inch wide piqué is required, five buttons

No. 1094.—Princess frock for dancing school of pastel blue peau de crêpe, the cuffs and stole collar of Carrickmacross lace, the collar of black satin and the hand tucked yoke pale blue chiffon cloth. The dress is fitted by tucks of graduated lengths giving a high girdle effect, above which are deep tucks; the sleeves similarly tucked. Above hem are two wider tucks. To make this in fifteen-years-old size, 7½ yards of 24 inch wide peau de crêpe are required, 1¼ yards of 2 inch wide lace, ⅛ yard of bias satin, ¼ yard of 45 inch wide chiffon cloth.

No. 1095.—Blue and olive plaid broadcloth, with blue velvet collar edged by a band of plain olive cloth, the wrist is doubly piped with cloth and velvet and bright silver buttons trim. The skirt is circular, laid in six double box plaits with edges stitched to yoke depth. The jacket has a slightly flared basque set on at a short waist line and has French seams to shoulder, concealed by tucks at back and front. The sleeves are plain and stitched to simulate a cuff. To make this in thirteen-years-old size, 3½ yards of 52 inch wide broadcloth are required, three-sixteenth yard of bias velvet, one-sixteenth of cloth, 4 buttons.

No. 1096.—Street suit of Burgundy broadcloth the collar trimmed with deeper wine color velvet, and strappings of self-tone, fancy silk braid. The skirt has partly circled tunic at back and at front, with attached borders that continue at sides to waist-line, and finish in graduated tucks over narrow velvet panels. The tunics finish with tuck over the borders and are each in four box-plaits, the edges stitched to a little below hips; except at side panels where the tunic ends under the braid strap. On the border velvet squares outlined by braid ornament each box-plait, the braid extending in straps on tunic. The pony coat has French seams outlined by braid continued from border a full length tuck beyond crossed at waistline by a braid strap. The seams are open from short waist line, and velvet finishes front corners. The revers are bordered with braid and a belt is simulated at back, a row also gives a cuff outline on the simple coat sleeve. To make this in sixteen-years-old size, 5 yards of 52 inch wide broadcloth are required, 12 yards of braid, ¾ yard of velvet.

No. 1097.—Green and blue striped suiting, made with stripe on the bias except in vest fronts and panel at middle back, over which the edges are stitched in tuck effect, at back slashed inflaps that meet below waist-line, and at front slashed into long, narrow panel, soutache straps coming from under, and caught with brass olive-shaped buttons. The sleeve is slashed over cuff and similarly trimmed. To make this in sixteen-years-old size, 2 yards of 54 inch wide suiting is required, ⅛ green velvet for collar 20 buttons.

No. 1104.—Maternity gown of lavender silk and wool lansdowne, in Empire effect with fichu of cream Chantilly lace finished by a border ruffle that falls in jabot effect at either side of front, the long points ending with lavender silk tassels, and at back are short wing ends, with a many-looped bow of lavender liberty satin ribbon holding them in butterfly effect. The circular skirt is gathered at front edge of the deep Empire yoke and has inverted plaits at middle back, the upper part has a single piece back, the front cut in a V with a shaped velvet fold bordering, and short tucks below. The transparent yoke and the undersleeve of tucked lavender mull. A bell sleeve also of mull supports the three full lace ruffles, and above hem is a group of tucks. The fichu is shirred in tucks at front, and is plaited on shoulders and at back. To make this in medium size 9 yards of lansdowne are required, 2 yards of 27 inch width allover Chantilly, 11 yards of edging lace, ⅛ yard of bias velvet. One yard of 45 inch wide mull and two tassels.

No. 1105.—Maternity gown in Empire effect of pale gray crêpe de Chine, combined with Margot lace tinted to match and trimmed with velvet ribbon straps, silk tassels and velvet-covered buttons embroidered with cut steel beads at centres. The upper part of gown has panels at front, sides, and sides of back, which have attached borders finishing in tuck effect, plaited net panels showing in spaces between continued from the flounce panels at skirt front. Similar folds show at sides of middle back panel to a short waist line, the panel continued as the box plaited back breadth of skirt finishing with tuck over the circular flounce which is below the circular sides. Folds in tuck effect are at flounce top and hem; and the front breadth is similarly finished. The edges at lace panel, and the edges of back panel are stitched in tuck effect, the latter to hip depth. The short sleeve ends with group of tucks, the undersleeve of lace closely fitted. To make this in medium size 14 yards of crêpe are required, ½ yard of allover lace, 1 yard of narrow flouncing, 1 yard of deep; the top part of half of this cut to form the plaits in upper part between panels.

No. 1106.—Maternity street gown of Burgundy broadcloth braided in fine soutache the same shade and trimmed with wide silk braid to match; the velvet collar and cuff bands and the strap-ends of a still deeper red. The skirt is in seven gores, alternating in box plaits and inverted plaits at side seams, the back in box-plaits and all edges stitched in tuck effect. Strap outlines in braid and velvet with tasseled ends are at side gore seams and also at the French seams in Eton coat, the braid interlaced at lower corners, and continuing at edge of the velvet border band, over which the coat finishes in a tuck. The coat fronts are extended soutache braided straps at ends, and also forming the stole collar. Sleeves with inverted tucks to elbow, high cuffs braided in soutache and showing velvet at top edge, velvet military collar. To make this in medium size 7 yards of broadcloth are required, 1 yard of velvet, 15 yards of soutache, 6 yards of wide braid, and eight tassels.

SPECIAL PATTERNS FOR CHILDREN

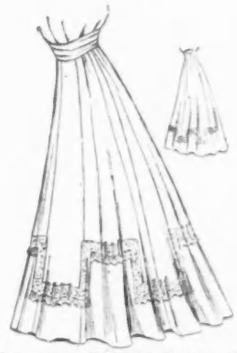
The patterns illustrated under Vogue Pattern Department are cut in the sizes described and are sold at the uniform prices of 50 cents and $1.00. Patterns may be ordered from any of the other designs in this issue, and will be cut in age sizes for $1.50 or to measurements for $2.00.

This is a special price offer—see regular price-list of cut to order patterns on page XIII.

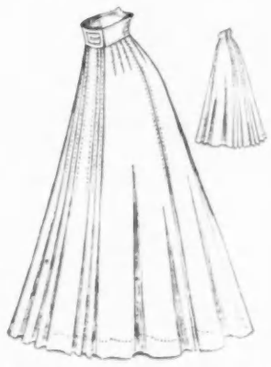
Vogue's fashions for children are correct and tasteful in design, and its patterns are accurate in cut and simple in construction. Orders for Special Patterns will be mailed within two days from the date of their receipt.

An October Number of Vogue will be mainly devoted to House Furnishing and Decoration, and will be amply illustrated.

NO. 388 SURPLICE FICHU



NO. 387 EMPIRE SKIRT



NO. 380 PRINCESS SKIRT

NO. 389 CHILD'S DRESS, 10 yrs

SELECTIONS FROM VOGUE COUPON PATTERNS, 50 CENTS

These Patterns in 36 Bust only

Diagram and directions for making accompany the coupon patterns.

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THE 1907 YEAR BOOK
sent on request

catalogues the stock in entirety, but does not illustrate it. PHOTOGRAPHS of any articles desired will be furnished.

ATTRACTIVE ILLUSTRATED BOOKLETS
just issued

describing new styles in the following Gold and Diamond Jewelry:

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BARETTES,	$4.00 to $60	LOCKETS,	$6.00 to $145
BROOCHES,	$2.00 to $110	BACK COMBS,	$4.75 to $75
HAT PINS,	$1.75 to $19	SCARF PINS,	$2.00 to $50
HANDY PINS,	$1.25 to $48	CUFF LINKS,	$3.25 to $58
WATCHES,	$25 to $175	WATCH FOBS,	$11.00 to $5

Any of the above Booklets, or Photographs of Richer Jewelry, sent on request.

"THE BOOK OF PRECIOUS STONES" indicates the richness of the diamond stock and beauty of the newer designs.

"ETIQUETTE OF WEDDING STATIONERY" (correct forms, phraseology, etc.). *Sent on request.*

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HAPHAZARD JOTTINGS

AT a recent meeting of the Civic Federation (an employers' league), John Mitchell, the labor leader declared that something is wrong with the immigration system, because men who want to work 300 days a year can find work for only 200 days. Mr. Mitchell is quoted as saying "I speak not as an expert but as the representative of 600,000 men, whose daily bread depends upon the conditions governing immigration." What would be the conditions in time of business depression, when they are so bad in a period of prosperity? Mr. Mitchell advocated a higher educational standard for admission to the country and thought that immigrants should be compelled to have sufficient money to transport them to the part of the country in which they can do their best work. Prescott F. Hall, President of the Immigration Restriction League was a speaker at this meeting, which was attended by about one hundred persons, and held behind closed doors.

LOAN SOCIETIES

The Provident Loan Society of New York was the subject of an illuminating paper in the Sun, in the course of which it was stated that the Society is about to break ground for its sixth office, this one to be at the corner of Clinton and Grand Streets, New York. The aggregate business of these offices for 1905, was $7,203,000 loaned on collateral of jewelry, silverware, clothing, on valuables of any sort, which may be stored readily in safety vaults. Furniture is not received as collateral. The Provident Loan Society of New York was started twelve years ago with one small office in The United Charities Building, Fourth Avenue and Twenty-second Street. A growth of from one office in 1894 to six in 1906 indicates how great the need is for some such "cent tide-over as this loan agency is. It is especially useful to the poor of the lower East Side, the Eldridge Street office loaning on an average $12,652 daily, the sum of $17,008 being reached on some days. It is not unusual for the office to make 1,000 loans a day, the number being doubled the day for the Jewish New Year. The average loan in this quarter is $32, and the maximum $1,000. The experiences of this office may give many interesting side lights on the characteristics of the cosmopolitan population of that part of the metropolis. As most of the pledges are diamonds, watches and silverware, investigators can hardly credit that the Poles, Italians, Russians and Yiddish who are the patrons of the Society, can be poor. The possession of such articles of luxury by these really poor people is easily explainable, however, for whenever these immigrants have a little money, they invest it in jewelry especially diamonds, instead of putting it into a savings bank. The women wear the jewelry on holidays and Sundays and use it for collateral, at other times. The idea of this philanthropy was not original with the New York Society, for nearly 2,000 years ago China gave the pawnshop the dignified position accorded it by the New York Society. Li Hung Chang owned several pawnshops and thought it no disgrace to go into a pawnshop and secure money, giving clothing as collateral.

TRIMMING TRADE DULL

The Vice-Consul of Annaberg, reports dullness in the trimming trade of that city, due to the fickleness of fashion. Some old and well-known houses have gone out of business because of the uncertainties attaching to the trimming trade in recent years. The demand, however, for bags, belts, buttons, and beaded fringe for the last half of 1905 was good. The exports of buttons to the United States for the six months ended December 31, 1905, amounted to $22,-512; trimmings, $185,480.

FOUNDER'S DAY AT CARNEGIE LIBRARY

An effort is being made to have all the libraries in the United States founded by Andrew Carnegie observe Founder's day, on the same date each year. It has been suggested that the first Thursday of November 1908, the date of the first celebration be chosen, and that it occur annually in November thereafter. It is hardly probable that among those who will join in this attempt at glorifying Mr. Carnegie will be included the miners who have contributed so largely to wealth-making for the steel magnate and whose relations with him have not been such as to inspire them with a desire to acclaim him in flattering terms.

SIMPLIFIED SPELLING

Leaping before he looked, as is the habit of our somewhat erratic chief executive, has, as regards simplified spelling, made him in many ways rather ridiculous. Take for example, the words passed and past, as they are officially used in naval circles. The President jauntily gave out the absurd regulation for Government documents, that "passed" should be spelled "past". This being one of the many questionable rulings of the simplified spelling board, the Navy Department will not obey the President's order, as, the words passed and past have entirely dissimilar significances, as applied to engineers and medical officers, and by no stretch can they be made to combine in one spelling. Even in non-official writing there will arise numberless occasions when the so-called simplicity spelling will make for confusion. The Civil Service Commission likewise finds itself unable to oblige the President, and use simplified spelling wholly in its markings. Perhaps, the experience may serve to enlighten the chief executive as to the dangers that lurk in a too comprehensive activity.

A NEW AUTO AMBULANCE

The Ambulance Brigade of Munich has a new ambulance that is satisfactory, and as the need for quick ambulance transit is but imperfectly met by horses in this country, an account of this German automobile should be very generally interesting. The body of the car has a covered top, and a four-cylinder 18 to 22 horse power engine furnishes the power. The body is so arranged that the stretcher is carried on one side, with seating places for three persons on the other. By a simple arrangement the carrier for the stretcher can be hooked up making the car an ordinary six-seat omnibus. There are also two additional seats, one at the front and one at the back of the interior of the car, and all the seats are so arranged that the doctor can see the patient while he is in the ambulance.

SEX IN POPULATION

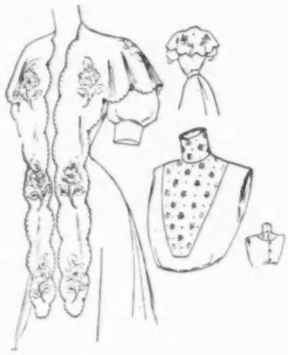
A publication issued by the German government which always gives prominence to comparative statistics of the world, has for the subject of this year's statistics, the population as to sex. Countries like France and China, which give only the total population, in which both sexes of course are included, are left out of this calculation. There is a slight excess of females in the Teutonic, Latin and Slav nations, but Servia, Roumania, Bulgaria and Greece, all of which are Balkan States, have an excess of males. The United States, Canada, Brazil, Argentina, Uruguay have also an excess of males. In Egypt, the French possessions in Africa, the Transvaal, Orange River Colony and Cape Colony, males are more numerous.

In Asiatic countries and in the Philippines, the women are in the minority.

KING EDWARD AND THE LONDON CLUBS

The always entertaining Marquise de Fontenoy drew attention recently in her Tribune foreign correspondecnce to the fact that King Edward has resumed club life. Since his ascension to the throne, until very recently, the King has abstained from visiting any of his London Clubs, even as a guest. The news therefore, that in September, he, for the first time since he ascended the throne, dined at the Marlborough as the guest of Lord Redesdale, author of Tales of Old Japan, was quite a startling bit of news for London clubdom, as it was construed to mean that the King will resume his club attendance. It is suggested that there were good reasons for his denying himself club pleasures during the early days of his reign. As a prince he could allow familiarites of manner and speech, which could not without impairing his prestige, be permitted by a King, and it was, of course, hardly possible for his club friends to realize his change of position in their manner at short notice. He therefore kept away from clubland until the people have become accustomed to regarding him as King.

NO. 384 STOLE PELERINE



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Turn to page iii for particulars

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DESCRIPTIONS OF FASHIONS

FRONT PAGE

LEFT FIGURE.—Coat of natural iron-gray caracul, made in Empire effect, with shallow box-plaits below a deep yoke. Pale gray cloth bands in design, heavily embroidered in silver and oxydized silver threads, trim at neck and outline yoke; the roll cuffs are faced with embroidered cloth, and pearl gray Liberty satin lines throughout. This is worn with a sweeping, circular skirt of gray drap de velours.

MIDDLE FIGURE.—Eton jacket of Persian lamb, with extended loose fronts; the full sleeves finished with a wide cuff, slashed in two points towards outer part. Full circular skirt of black broadcloth, with cluster of tucks at middle front and back, stitched down to yoke depth, the fullness at sides gathered at belt.

RIGHT FIGURE.—Pigeon gray broadcloth, with collar and cuffs of baby lamb, edged with cloth folds braided in silver cord; large silver buttons with amethyst centres trim the Directoire coat, which on the lower fronts is also ornamented with stitched straps. The upper part is in overlapped sections, the edges piped with fur, the back corresponding, a single scallop lapped towards right and caught by a button. The lower part of coat at back has an inverted plait at middle. Leg o'mutton sleeves, fitting closely below elbow. The skirt is seamed at middle front and back, inverted plaits stitched down at each seam to yoke depth; short dart tucks give fullness at hips.

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LEFT FIGURE.—Evening wrap of deep wine color chiffon cloth, combined with velvet in a deeper shade of red. The cloth is cut in points over the velvet, a panel of the cloth at middle back that ends in a point, the sides [illegible]k beyond intervening panels of velvet, ending in two points. These points, like those at front, are slashed at ends into two poin'ed scarfs, that are bordered by the fancy gimp that outlines all the cloth edges, and ties in loops at head of each slashing. The velvet is embroidered at hem in a heavily raised design, and velvet straps cross the cloth panel at back, passing under the velvet panels, and ending on shoulders in rounded point. The sleeves have quaint upturned cuffs of the velvet.

MIDDLE FIGURE.—Pin-striped reseda velvet, trimmed with dark Eastern mink, the ornamental discs of cloth embroidered in black, white and green. The skirt is circular, with fur at hem, and two rows of the embroidered medallions applied above. The coat is slashed in panels, a box-back effect in three slashings, and in front the openings are wider than at back. Heavy black silk frogs finish the braids that cross the openings, and fur borders the entire coat. There is a skeleton waistcoat beneath, with fronts and high side and back girdle of fur.

RIGHT FIGURE.—Taupe broadcloth, the skirt circular, with a band of self-tone velvet at hem, above which is hand embroidery in the same color, finished with a tuck at top. The coat has a V-shaped panel of embroidered cloth at back, the sides broad at shoulders, with edges stitched in tuck effect at outer part and panel edge. Below waistline at middle back the coat is open with an under plait at either edge. The little vestees are elaborately hand-embroidered, as are the borders of the circular top sleeve, the puffed undersleeve finishes with a velvet cuff, and velvet bands cross from vestees to coat sides.

PAGE 463

LEFT FIGURE.—Gown of old-rose veiling. Long Directoire coat has shaped pieces of Irish lace trimming down over corsage of white mousseline, and is held in place with wide band of Pompadour ribbon—black with red roses. Revers and pelerines of cloth. Skirt of coat is cut in deep slashes outlined with pink soutache braid; similar trimming on skirt. Pink hat with large black plumes.

MIDDLE FIGURE.—Princess gown of lettuce green veiling. Tunic skirt is trimmed with bands of veiling and small velvet buttons, and opens over underdress of Liberty satin, of same shade, tucked. Jabot of Alençon. Green hat with large red rose and white veil.

RIGHT FIGURE.—White broadcloth frock. Short loose coat is edged with deep slashes headed with heavy white cord, which ties in front with tasseled ends hanging below waist. Collar of black velvet. Tunic skirt is slashed also, and trimmed with heavy cord. Small hat of bright blue feathers, and blue and red Pompadour ribbon.

PAGE 465

LEFT FIGURE.—Dinner gown of pale lemon chiffon crêpe sublime in Empire effect, a tablier at front and back, and jabot sleeve capes of Venetian point lace edged with black velvet. The waist is very full, blousing a trifle over the soft girdle of deeper yellow panne velvet, which is draped up at sides with flowers of the velvet embroidered in gold beads and paillettes. A similar flower is at left of corsage, and a wreath of gold leaves borders neck. The hem is of black velvet, with wide inserting of lace; a second lace band is in the skirt above the velvet. Embroidery in beads and gold paillettes in design is at front and back alike, and in shorter lines at sides.

MIDDLE FIGURE.—Princess evening gown of apricot pink drap de velours, slashed in panels with fan plaitings introduced at back and sides, the edges of panels and seams at sides and front embroidered exquisitely in tea-roses, with pale green, gold and silver foliage. The draped girdle is caught up in soft folds under the back panel of the loose jacket, which is of baby Irish, and fine Bruges laces combined. The front of the panelled lace waist is shown at extreme right, and beneath the lace is tulle the shade of gown Small gold and rhinestone buttons are used to trim, and the draped lace sleeves are caught by gold gauze roses, partially embroidered in the rose tints, a lace scarf falling to elbow.

RIGHT FIGURE.—Ball gown of ivory white chiffon, with insertings and coatee of butter-color Margot lace, the girdle and ribbon straps are of porcelain blue moiré. Pale yellow roses, with green-gold leaves, are embroidered below the latticed inserting, and green-gold buttons hold the ribbons at girdle. The tucks are of the chiffon, embroidered with a vine of roses and leaves, soft folds of tulle showing above. Moiré ribbons form shoulder-straps, with loops falling over the full, flaring sleeve of lace, over tulle and chiffon. Lace is also inset above hem of gown, and the foundation skirt beneath is doubly veiled with chiffon, which is finished by little ruches, giving a fluffy effect at train.

PAGE 469

LEFT FIGURE.—Dinner grown of pale yellow Pompadour crêpe, with applied flowers in a deeper yellow panne velvet on skirt, above the velvet border band. The corsage is decorated with a chenille vine, with clusters of the velvet flowers on shoulders and at left side of front, sprays of leaves between the spaces. The lower part of bodice has a velvet band applied with points at top edge; the full skirt attached at a short waist line, still shorter at back. Valenciennes lace ruffles finish sleeves below a small velvet cuff.

MIDDLE FIGURE.—Empire dinner gown of pale pink chiffon, with side bands of chiné pink roses printed on a wide pale blue stripe, a plaiting of pale pink tulle outlining the lower edges on the skirt. The bodice shows the bands in shoulder draperies and girdle effect; a jewelled buckle and tulle ends ornamenting the back and concealing the fastening.

RIGHT FIGURE.—Evening costume of pale green satin messaline, with insertings, border-band, and blousette of ring-dotted écru Brussels net, spangled at ring centres and between with paillettes and teardrops in peacock green shades. A silver gauze bow holds the small jabot of d'Alençon lace at corsage, and a narrow band outlines the short waist line at which skirt and bodice join. Plaited bretelles cross the shoulders, caught at front and back belt edges.

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LEFT FIGURE.—Light gray griffonette cloth, trimmed with straps of fancy silk braid in two shades of gray, and cut-steel buttons. The vest and collar are of cardinal paon velvet, braided in self-tone silk soutache, the small over-collar of baby Irish lace. The skirt is in ten gores, slashed and plaited below yoke depth; the edges of seams and tops of plaits stitched in tuck effect. Straps of braid ornament the front plait in each gore. The short Eton coat has six plaits at back, with braid strap as at front; the sleeves are plaited at outer part, straps crossing diagonally at top and trimming in cuff effect. The high crush girdle is of the velvet.

MIDDLE FIGURE.—Walking costume of dark red griffonette cloth, in pepper-and-salt effect, the collar of caracul, and the black velvet strings ending with silk tassels. Smoke-pearl buttons fasten and trim strap ends. The skirt is circular, with seam lapped at left side of front, and inverted plaits at middle back, which are stitched to yoke depth. The fitted coat has French seams, stitched in tuck effect, small tabs showing from under front edges.

RIGHT FIGURE.—Tailored suit of navy blue and white pepper-and-salt griffonette cloth. The skirt is in nine gores, with plaits stitched to yoke depth at each seam. The long coat has a semi-fitted back, without a middle seam, the fullness belted in, and the belt passing through slits at sides of the double-breasted ftonts. The collar is cut with tab ends, that fasten if necessary to make the coat storm-proof. The cuffs, pocket edges and fronts are welted and stitched; blue bone buttons.

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LEFT FIGURE.—Seal brown velutina trimmed with a Scotch plaid braid, and fancy bronze buttons. The skirt has a plaited back and front gore, the sides circular below the circular side yokes, that extend in panels at front, and are outlined by braid. Designs in braiding are above hem at sides and back, and also on the attached high girdle. The Eton coat has a little turnover collar and cuff straps of brown and white check silk, and the panel effects at front and back and the deep cuff tops are braided.

MIDDLE FIGURE.—Blue checked velutina, trimmed with straps in design of blue cloth, the girdle, cuff bands, sleeve borders and yoke straps also of the porcelain-blue cloth. The yoke is of burnt cream chiffon cloth, and Bruges lace combined, the chiffon tucked between the straps and in the collar. The buttons are hand-made, of porcelain-blue glass beads, and the undersleeves are of chiffon.

RIGHT FIGURE.—Smoke-gray velutina cord, the skirt in eight box-plaited gores, with double edges stitched down to yoke depth, and each plait trimmed with gray cloth straps. The short, loosely fitted jacket is strapped in oblong outlines of graduated sizes on fronts and sleeve tops; the border band of chinchilla and the vest of pearl-gray cloth, with cut-work border of the darker gray cloth top-stitched on with oxidized silver thread. Double cuffs finish the sleeves, the upper one of the cord with cloth straps, and the lower one of the light cloth, with dark cloth applied.

PAGE 488

LEFT FIGURE.—Restaurant dinner gown of black tulline over black taffeta, trimmed with applications of fine jet passementerie, and black Spanish lace. The skirt is finshed on the edge with a band of black panne velvet. The belt, rosettes and sleeve bands are also of velvet. Collar of lace, yoke of tulline, unlined, and trimmed with passementerie. Fichu edged with lace.

MIDDLE FIGURE.—Effective dinner gown of green tulline, delicately embroidered in pale pink and green, spangled with silver. The bodice has a short waist on Empire lines of fine point appliqué lace, trimmed with a crossed scarf of tulline, which fastens at the back in a smart bow and long ends held by a green rhinestone buckle. The sleeves are of tulline, trimmed with bands of silver and pink embroidery. Pale pink rose with velvet leaves on left side.

RIGHT FIGURE.—Dancing frock for a young girl, of white tulline over white silk, effectively trimmed with pompadour ribbon bands held by jewelled buttons. Belt of pompadour sash ribbon knotted at the back, the long ends finished with fringe. The skirt is circular, very full, shirred in panels at the top, and edged with a double plaited ruche The baby waist is shirred at the edge of the decolletage, the sleeve puffs finished with a plaiting.

NEW EMBROIDERED COLLARS

PAGE 483

THE innovation of fin linen shirt waists with hand-embroidered cuffs has naturally brought a similar ornamentation on the mannish collars which are the correct accompaniment to shirt waists built on simple lines for morning wear. Those shown on page 483 are of linen, embroidered either in eyelet designs, convert work, or combinations of both, several different hights shown in which each kind comes. The lower right is quite elaborate, the fleur-de-lis in drawn work embroidered over firmly; the little leaf sprays and and the scalloped edge are well padded. This and the upper and lower middle collars are machine embroidered, the others are done by hand.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Mizpah
Astor Theatre, B'way and 45th St.
Annie Russell in Midsummer Night's Dream
Belasco, 42nd St., West of Broadway
Blanche Bates in The Girl of the Golden West
Bijou, 30th St. and B'way The Genius
Broadway Theatre, B'way and 41st St.
The Prince of India
Casino, Broadway cor. 39th St. My Lady's Maid
Criterion Theatre, 44th St. and Broadway
Hattie Williams in The Little Cherub
Empire, 40th St. and B'way
John Drew in His House in Order
Garden Theatre, 27th St. and Mad. Ave.
The Stolen Story
Garrick, 35th St. and B'way
Wm. H. Crane, The Price of Money
Hackett Theatre, West 42nd St
James K. Hackett in The Walls of Jericho
Harlem Opera House
Fritzi Scheff in M'lle. Modiste
Hippodrome, 44th St. and 6th Ave.
A Society Circus
Hudson, 44th St.
Jessie Millward in The Hypocrites
Knickerbocker, 38th St. and B'way
The Red Mill
Keith & Proctor's
Union Square Theatre Vaudeville
23d Street Theatre Vaudeville
58th Street Theatre Vaudeville
125th Street Theatre The Little Gray Lady
Liberty Theatre, 42nd St. and B'way
Eleanor Robson in Nurse Marjorie
Lyceum Theatre, 45th St., East of Broadway
The Lion and the Mouse
Manhattan Theatre, 33rd St., and B'way
Grace George in Clothes
Majestic, 59th St. and B'way The Tourists
New Amsterdam Theatre, West 42nd St.
Mr. H. B. Irving, Miss Dorothea Baird in
Paolo and Francesca
New York Theatre, B'way and 45th St.
Miss Dolly Dollars
Princess Theatre
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
Rose Stahl in The Chorus Lady
Wallack's, 30th St. and B'way
Thomas W. Ross in Popularity
Weber's, 29th St. and B'way
Hilda Spong in John Hudson's Wife

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ANNOUNCEMENTS

Engagements, Marriages and Deaths notices for publication in Vogue, Thursday, should arrive at the Head Office, 11 E. 24th Street, New York, by noon Monday of the same week.

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THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

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Payment by check, stamps or postal money order.

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234 1 October, '06

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When there is no response, it must be assumed that the offer is not acceptable or that the article already disposed of.

FOR SALE

11. Fine hand-embroidered sheets and pillow-cases for sale. Samples sent.

19. Children's collars in real Irish laces—Carickmacross, Limerick and crochet. Very cheap.

42. Very handsome black spangled gown, over white. Worn once. Cost $200. Sell $70. Size 36 bust.

143. One Gorham silver set, five pieces. Cost $150; sell $75. Oblong platter, 18 inches long, cost $25; sell, $15. Butter dish, round, with four feet, cost $7; sell, $4. Vegetable dish, cost $28; sell, $15. Meat dish with gravy well, cost $45; sell $25.

HAND WORK

132. Wedding veils made to order, $10 to $25. Bridesmaids' headdresses, $6 up. Write for particulars.

134. Embroidery done for lingerie waists, trousseaux, layettes, towels, handkerchiefs, table linens, bed linens, etc. Christmas orders promptly filled. Stamping done, if desired.

140. Artistic hand-embroidered maternity gowns, $25 up.

WANTED TO PURCHASE

141. Women's clothing, size 36 inch bust.

SPECIAL SERVICES

133. Experienced shopping companion or guide for ladies about the city.

Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state the page and date.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Draper.—2 Oct., 1906, at Bar Harbor, Me., Helen How Draper, wife of the late William Perkins Draper.

Wissmann.—Suddenly, at Saratoga Springs, N. Y., 2 Oct., J. Frederick Wissmann, in his 63d year.

ENGAGED

Black-Abbott.—Miss Helen E. Black, daughter of Gen. John C. Black, to Lieutenant Stephen Abbott.

Granger-Negovilch.—Miss May Granger, daughter of Mr. William S. Granger, of Providence, to Mr. William D. S. Negovilch.

Prentice-Schley.—Miss Katharine De Forest Prentice, daughter of Mr. William S. P. Prentice, to Mr. Reeve Schley.

WEDDINGS TO COME

Allen-Findlay.—20 Oct., at Auburn, Towson, Md.

Barrie-Milbank.—20 Oct., at the residence of the bride's mother.

Hollister-Shepley.—25 Oct., St. Stephen's Church, Providence, R. I.

Farrel-Brown.—24 Oct., Holy Trinity church, Boston, Mass.

Greer-Noel.—7 Nov., at the residence of the bride's sister.

Lane-Bassett.—15 Oct., Church of the Incarnation.

Weeks-Peters.—17 Nov., Grace Church.

WEDDINGS

Aldrich-Chanler.—Mr. Richard Aldrich and Miss Margaret Livingston Chanler, were married on Thursday, 4 Oct., in the Episcopal Church at Red Hook, N. Y. Best man, Mr. Chester Holmes Aldrich. Ushers: Mr. William Astor Chanler, Mr. Robert Winthrop Chanler, Mr. C. Russell Hewlett, Mr. Lawrence Reamer, Mr. W. Franklin Brush, Mr. Lewis Stuyvesant Chanler. Present were: Mr. and Mrs. F. W. Longfellow, Mr. Stephen H. Olin, Miss Laura J. Post, Miss Helen Van Cortlandt de Peyster, Miss Lorraine O. Roosevelt, Mr. and Mrs. Montgomery Schuyler, Dr. Louis Livingston Seaman, Miss Elizabeth Rutherford Stuyvesant, Mr. R. W. G. Welling, Mr. Robert Winthrop, Miss Mary S. Aldrich, Col. and Mrs. John Jacob Astor, Mr. and Mrs. William Wells Bosworth, Mr. and Mrs. John Jay Oakman, Mr. and Mrs. John Corbin, Mr. Charles de Kay, Mr. and Mrs. Chanler Temple Emmet, Dr. and Mrs. E. R. L. Gould.

Cobb-Postlethwaite.—Mr. Henry Ives Cobb, Jr., and Miss Caroline Postlethwaite, daughter of the late William M. Postlethwaite, were married on Wed., 3 Oct., in St. John's church, Washington, D. C. Maid of honor: Miss Leonore Cobb. Bridesmaids: Miss Ingalls, of Cincinnati, Miss Constant Bacon, of Boston, Miss Janet Fish, Miss Edith Sanger, Miss Carolyn Huff, and Miss Grace Pell. Best man: Mr. Cleveland Cobb. Ushers: Mr. Marmaduke Tilden, Jr., Mr. W. P. Walcott, Mr. W. B. Tracey, Mr. Chandler Cobb, Mr. Blair Fairchild, Mr. Wendell P. Blagden, Mr. Julian Peabody, and Mr. Franklin Abbott.

Smith-Howard.—Ensign Charles Earl Smith, U. S. N., and Miss Mary Howard, daughter of Mr. Clement Howard, were married on Tue., 3 Oct., at the residence of the bride's parents, at Washington, D. C.

INTIMATIONS

Bowdoin.—Mr. and Mrs. Temple Bowdoin have gone to New Hamburg, N. Y., for the autumn.

Bryce.—Mr. and Mrs. Lloyd S. Bryce, who recently returned from Europe, are at their country home at Roslyn, L. I.

de Rham.—Mr. and Mrs. Henry de Rham, second, have been stopping with Mr. and Mrs. Charles de Rham, Jr., at their country place on the Hudson.

Dodge.—Mr. and Mrs. William Earl Dodge have returned from Europe.

Durand.—Ambassador Durand and his family will remain in Lenox until the end of October.

Elliman.—Mr. and Mrs. Douglas Ludlow Elliman took possession of their new house that they recently purchased in Collender's Point, Noroton, Conn., yesterday.

Emmet.—Mrs. John Duncan Emmet is visiting her mother, Mrs. Drexel, at Philadelphia.

Gardiner.—Mr. Robert L. Gardiner is visiting his uncle, Mr. Frederick D. Thompson.

Hall.—Mrs. John T. Hall and the Misses Hall, who have been passing the summer at Bernardsville, N. J., will open their residence No. 106 East Thirteenth Street, in about three weeks.

Hoyt.—Mrs. Gerald Livingston Hoyt will leave Ipswich, Mass., during October for her country house, in Staatsburg, N. Y.

Jenkins.—Mrs. Thomas Courtney Jenkins is stopping with Mrs. Bart Jacob, at Wild Cliff, New Rochelle.

Jones.—Mrs. William Floyd Jones has sailed for Europe to spend the winter in Switzerland.

Kingdon.—Mrs. C. D. Kingdon, mother of Mrs. George Jay Gould, is in Canada.

Kip.—Dr. and Mrs. Isaac L. Kip will leave Atlantic City, N. J., for Lakewood the end of October.

Mortimer.—Mr. and Mrs. Richard Mortimer will remain at Greyholme, their country place, at Barnstable, Mass., until about the middle of October.

Neilson.—Mrs. Frederick Neilson, now at Lake Como, Italy, will spend a week or two in Paris before returning to New York, late in October.

Olin.—Mr. and Mrs. Stephen H. Olin are at Rhinebeck, N. Y.

Pyne.—Mrs. Percy R. Pyne has returned to Bernardsville, N. J.

Reid.—Miss Jean Reid has been stopping with Mr. and Mrs. Ogden Mills.

Robb.—Mr. and Mrs. Nathaniel Thayer Robb have returned to Tuxedo from Boston.

Rockefeller.—Mr. John D. Rockefeller, Sr., has returned to his country house, at Pocantico Hills, from Cleveland.

Stokes.—Mr. and Mrs. James Stokes have gone to the Catskills.

Vanderbilt.—Mr. Harold S. Vanderbilt has returned from Europe.

Van Nest.—Mrs. Alexander T. Van Nest will not return from Europe until late in October. She is at present in France with Mrs. J. Stewart Barney.

Whitney.—Mr. and Mrs. Payne Whitney, who have been stopping with Mrs. Hay, in New Hampshire, will leave shortly for their country house, at Manhasset, L. I.

Wilks.—Mr. Matthew Astor Wilks has opened his house, No. 440 Madison avenue.

CORRESPONDENCE

Lenox, Mass.—Late arrivals: Mr. and Mrs. John P. Dewey, Mr. and Mrs. George Crompton, Mr. and Mrs. Chandler Bullock, Mr. William Howard Hopple, Mrs. Arthur Curtis James, the Misses Parsons, Countess Karl von Holstein, Mr. and Mrs. Victor Sorchan, Mr. and Mrs. Cortlandt Field Bishop, Mrs. William C. Schermerhorn, Mrs. John I. Kane, and Mrs. Richard Gambrill.

FOREIGN TRAVEL

Blucher.—Arriving Mon., 1 Oct.: The Rev. Archibald Knowles, Mrs. Knowles, and Miss Knowles, Mr. and Mrs. A. A. Robert, Mr. and Mrs. F. A. Sterling, Mr. and Mrs. J. W. de Young, Mrs. Emil L Boas, Mrs. G. H. Chatillon, the Misses Chatillon, Mrs. and Mrs. Jacob A. Cantor, and Mr. and Mrs. Robert D. Foote.

Columbia.—Arriving Mon., 1 Oct.: Mr. and Mrs. Latham G. Reed, Mr. Hugh Slevin, Mr. W. R. Turner, Mr. and Mrs. J. G. Wilson, Mr. and Mrs. Joseph Byron, Mr. and Mrs. G. W. Fuller, Mr. H. Cecil Jackson, Mrs. W. H. Kincaid, Miss Kincaid, and Mr. and Mrs. Beverly W. Mister.

Blucher.—Sailing Thu., 4 Oct.: Gen. Nicolas Ifft, Consul at Anneberg, Germany, Dr. G. A. Kennedy, Mr. Charles F. Morse, and Gen. C. McC. Reeves.

Majestic.—Sailing Wed., 3 Oct.: Mr. and Mrs. C. B. Banks, Mr. and Mrs. J. S. Birch, and Mr. and Mrs. William T. Middleton.

CHANCE FOR BUCKBOARDS

THe mountainous regions of central and northern Italy are becoming more and more important as summer resorts, and, although the hotels are being rapidly modernized, the vehicles which one must take to reach them remain the same heavy, lumbering barouches or distorted victorias of a half century ago. The American Consul at Venice thinks that our buckboards would meet with great success in these regions, as well as in the Austrian Tyrol and Switzerland, were they once properly introduced. The cost, even considering the transportation and duties, would be much less than that of a vehicle of corresponding capacity of the kind now in use here, and the lightness would result in a great economy in horseflesh.

An enterprising firm, with agents operating from a series of depots, could build up a good business in a comparatively short time, and hence it is strongly advisable for any manufacturer of buckboards who desires to extend his trade in this direction to give the matter his careful consideration. No sales are likely to be made by means of catalogues; it is absolutely necessary to place the sample directly before the people in order to induce them to buy.

TARRED ROADS IN ENGLAND

AN English trade-journal article from Birmingham, on the hygienic value of tarred roads, has this to say of painting with tar: "The road is first thoroughly cleaned by dry sweeping, then roughly-distilled tar is poured over it and spread evenly, after which sand is thrown on and the road is immediately ready for traffic. A fortnight or three weeks later a second coating is applied, and in a short time the road has the appearance of an asphalt street. It appears, also, that a short stretch of road in Beckenham was treated with tar c[illegible] is poured over again until the pores of [illegible] exude the preparation. This tar oil, [illegible] dries up quickly, does not make an oil[illegible] nasty mess in wet weather, and is said to [illegible] much cheaper than the tar process, but it requires more frequent renewal. A comparatively small quantity of the material is available, and this is a difficulty in the way of its general adoption. The Beckenham district council is spending about $9,000 in laying down two short stretches with the most up-to-date tar macadam."

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LEONCAVALLO

LEoncavallo, the Italian, who has won world-wide fame from the c mposition of a single opera, arrived in NewYork on the second instant, and on Monday evening, 8 October, made a successful debut at Carnegie Hall, as conductor of the La Scala orchestra of sixty-five, in a concert devoted exclusively to his own work.

The composer of I Pagliacci deserves a warm welcome in this country, for, although he has been unable to produce more than one work of real importance, Leoncavallo is universally regarded as one of the most brilliant and accomplished of the modern school of Italian composers, and, being still in his early prime, ought to be heard from frequently in the future.

Ruggiero Leoncavallo was born in Naples, 8 March, 1858, the son of the Chevalier Vincont, president of the Tribunal of Potenza.

He studied music, including the piano, harmony and composition, at the Conservatory of Naples, and early developed an intense admiration for Richard Wagner, whose influence has been more clearly marked, probably, in the works of Leoncavallo, than in those of any other Italian or even German composer of

Leoncavallo wrote his first opera, a, which was a failure, This work ce been revised, and was produced with rate success at Rome, in 1896.

On 21 May, 1892, I Pagliacci was produced at the Teatro del Verme, in Milan, and from that date the name of the composer has been famous on two continents.

The more recent operas of Leoncavallo are: La Bohême (1897), Zaza (1900), and Roland von Berlin, which was composed in response to a commission from Emperor William. Not one of these works, however, rises above mediocrity.

The interesting and well-rendered programme of Monday evening included excerpts from I Pagliacci, Zaza, Roland, and other operas, besides the composer's beautiful Ave Maria, dedicated to Pope Pius X, and his new March, Viva l' America, dedicated to President Roosevelt.

The assisting lyric artists engaged for the Leoncavallo concerts are: Mmes. Rizzini, Ferrabini and Marelli; MM. Barbaini, Perya, Bellati and de Ferran; Signor Solari, assistant conductor.

OPPORTUNITIES FOR STUDENTS IN REMOTE COLLEGES TO HEAR FINE MUSIC

IN view of the widespread and constantly increasing interest in the study of music throughout the country, it has become customary amongst the more remotely situated colleges and schools to expend very considerable sums in giving first-class concerts at intervals, designed chiefly for the benefit of their pupils. In many instances the authorities have secured the services of such famous artists as Madame Sembrich, Madame Gadski, David Bispham, Harold Bauer, etc., besides Walter Damrosch and his orchestra.

It is said that Wellesley College spends in this manner about $1,200 a year for three attractions; Smith and Mt. Holyoke about the same; Cornell about $5,000, including the Spring Festival; Wells, Oxford and Delaware, $1,000; Spartanburg, $8,000, including a Spring Festival; Marion (Ala.), about $3,000 for four or five concerts; Columbus (Miss.), between $8,000 and $10,000 for a half dozen big attractions; Baylor (in Waco, Tex.), Lindsborg (Kan.), and Pullman (Wash.), from $2,000 to $2,500 each.

These enterprising smaller colleges have made themselves and their respective communities famous throughout the country, by reason of their splendid concerts, which thereby serve the two-fold purpose of furnishing instruction and refined entertainment, combined with good advertising.

In Spartanburg, for instance, the business men contribute liberally to the support of the college festival, because it usually draws about 2,000 people from the adjacent country, who stay three days, and spend money.

In fact, generally speaking, of the funds required for the support of these concerts, not more than one-third is contributed by the college proper as against two-thirds by the outside community.

CONCERT PLANS

THe **Russian Symphony Society**, of New York, Modest Altschuler, Conductor, announces for its fourth season six Thursday evening Symphony Concerts, to take place at Carnegie Hall on the following dates: 15 Nov., 20 Dec. 1906; 17 Jan., 7 and 28 Feb., 14 Mar., 1907.

The chief soloists will be Ysaye and Petschnikoff, violin; Alwin Schroeder, 'cello. Mme. Bloomfield-Zeisler and Josef L'hévinne, piano The composers to be represented include, among many others, Glinka, Rimsky-Korsakoff, Tschaikowsky, Glazunoff, Konyus, Ippolitoff-Ivanoff and Rachmaninoff.

The Kneisel Quartette announces that its regular Chamber Music Concerts for the fifteenth season will be given at Mendelssohn Hall on the following Tuesday evenings at 8.15: 13 Nov., 11 Dec., 1906; 8 Jan., 5 Feb., 5 Mar., 2 April, 1907.

The Adele Marguiles Trio.— Miss Marguiles, piano; Leopold Lichtenberg, violin, and Leo Schulz, 'cello—will give its usual three concerts at Mendelssohn Hall this season. The dates are: 22 Nov., 1906; 15 Jan., 19 Feb., 1907.

This rising organization expects to make an extended tour through New England during December.

MUSIC NOTES

DR. Carl Muck, the new conductor of the Boston Symphony Orchestra, arrived in New York, 2 October, by the Kaiser Wilhelm der Grosse.

The Institute of Musical Art will begin its second season 15 October, under the direction of Frank Damrosch. It is stated that the deficit for the first year was close to $40,000.

The San Carlo Opera Company will sail from Geneva on the Canopic, 25 October, and should arrive in Boston 12 November. The company will at once leave by special train for New Orleans, and open its season in that city, 20 November, with Carmen, in French.

EXHIBITIONS NOW ON

New York. Keppel's. Etchings, dry points and mezzotints, by Sir Seymour Haden. Until 27 oct.

Lenox Library. Exhibition of reproductions of works of E. Meissonier, by Jacquemart, Courtry, Rajon, Bracquemond, Toussand, Le Rat, Spinelli and other etchers.

Astor Library. Plates of architectural designs by Robert and James Adam. Color plates of Russian ecclesiastical architecture and recent Japanese lithographs.

Washington. Congressional Library. Special exhibition of original etchings and copies of Rembrandt's works, to commemorate the third centennial of the artist's birth.

EXHIBITIONS TO COME

New York.—American Fine Arts Society Building. New York Water Color Club. Seventeenth annual. Water colors and pastels. 10 Nov. to 2 Dec. Exhibits received on 26 and 27 Oct.

Keppel's. A collection of etchings by Rembrandt. 31 Oct. to 26 Nov.

Fine Arts Gallery. Winter exhibition of the National Academy of Design. 21 Dec. to 20 Jan. Exhibits receivee 3 and 4 Dec.

Philadelphia.—Pennsylvania Academy of Fine Arts. Pennsylvania Society of Miniature Painters. Fifth annual. 5 to 24 Nov. Exhibits received on 29 Oct.

Art Club of Philadelphia. Eighteenth annual. Oil paintings and sculpture. 19 Nov. to 16 Dec. Exhibits received 7, 8 and 9 Nov.

GOSSIP

THe eighteenth annual exhibition of the Art Club of Philadelphia will have its varnishing day on 16 November, a private view for exhibitors and members on 17 November, from 8 to 10-30 p. m., and will open to the public on 19 November, Lists must be sent to the Art Club before 27 October, and exhibits will be received on 7, 8 and 9 November only. Nothing but original works by living artists, in oil painting or sculpture, which have never before been publicly exhibited in Philadelphia, are eligible, and collections will be made without expense to the exhibitor in Philadelphia and New York, as follows: Philadelphia—By C. F. Haseltine, 1822 Chestnut Street, on 5, 6 and 7 Nov., East of 45th Street between Columbia Avenue and Washington Avenue. New York—By Wm. S. Budworth & Son, 424 West 52d Street, on 30 Oct., South Washington Square to 23d Street, 2d to 10th Avenues; 31 Oct., north of 23d Street to 52d Street, 2d to 10th Avenues; 1 Nov., north of 52d Street to 80th Street, 2d to 10th Avenues. Artists residing outside of the above limits must send their works to C. F. Haseltine, 1822 Chestnut Street, Philadelphia, on or before 5 Nov., or to Wm. S. Budworth & Son, 424 West 52d Street, New York, expenses prepaid, on or before 29 Oct. No boxes will be received at the clubhouse.

Two gold medals will be awarded, one for painting and one for sculpture, and there is a fund for the purchase by the club of such paintings as are selected by the committee.

The jury of admission and hanging committee is as follows: John Lambert, George Gibbs, Benjamin Hawley, Carroll S. Tyson, Jr., and Alexander Stirling Calder.

The National Academy of Design, of New York, has decided to hold two exhibitions this season, instead of one, as in recent years. The first will be known as the Winter Exhibition, and will be held at the Fine Arts galleries from 21 December until 20 January, all exhibits being received at the galleries on 3 and 4 December.

The second will be called the Spring Exhibition, and will be held at the same galleries from 15 March until 21 April. For this exhibits will be received on 27 and 28 February.

The first small "one man" exhibition of the season opened on 4 October, at Keppel's gallery, in New York. It consists of etchings, dry-points and mezzotints by Sir Seymour Haden, and contains many prints that have never before been shown in this country.

Following this exhibition, on 31 October, at the same galleries, will be one of etchings by Rembrandt, which will continue until 26 November.

Under the auspices of the American Art News a traveling exhibition of 100 representative modern American oil paintings, especially selected, will be held this season in the cities of Nashville, Tenn., Atlanta, Ga., New Orleans, La., Charletson, S. C., and Baltimore, Md., and probably also in Tampa, Fla., Savannah, Ga., and Richmond, Va. The series of exhibitions to which all the stronger eastern artists have contributed will open in Nashville, Tenn., the last week in October, under the direction of the Nashville Art Club. The exhibition will be transferred to Altanta, under charge of the Atlanta Art Association, in mid-November. From Atlanta the exhibition will go to New Orleans, and thence in the early winter probably to Tampa, Savannah, Charleston, Richmond and Baltimore.

During the first two weeks in November there will be held, as usual, a special exhibition of loan paintings at the Institute of Arts and Sciences, in Brooklyn. Attention is also called in the year book, just issued, to the Institute's permanent art collections, which consist of Japanese and Chinese works of art; Oriental glass; the James Tissot collection of pictures, illustrating the Life of Christ, which was purchased for the Institute in 1900, for $60,000, by the people of Brooklyn, and to the collection of paintings by well-known artists. Among the important illustrated art lectures to be held at the Institute this season are: twelve on Italian Painters and their work; four on Italian Sculpture; two on French Paintings, and six on Egyptian Art. The lectures are divided into courses and held once a week. Full information, about dates, etc., may be obtained by writing to the director of the Fine Arts Department, Institute of Arts and Sciences, Brooklyn.

On 29 September a statue of Washington on horseback, looking over the camp at Valley Forge, by Henry Merwin Shrady, was unveiled in the Williamsburgh Bridge Plaza, in Brooklyn. It was presented to the city by former Registr James R. Howe, and cost $50,000.

It is reported that a portrait of Cardin Christopher Madruzzo, by Titian, has be purchased by an American for $40,000. Th is considered one of Titian's finest works, b according to reports, is not now in very goo condition.

Miss Wheeler and Miss Clark will receive an chaperon a limited number of young ladies dur ing the winter season at their home in New Yorl City. References exchanged. For full particu lars address "Woodcrest," Suffern, N. Y.

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